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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duven Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Freres, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Original etchings.

Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.

Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Freres—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



NINA TUDO,
(Spanish Danseuse),
By Goya.

At Ehrich Galleries.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Art buyers claim that they are finding in Spain many desirable art objects which have been "sold out" in the more frequented countries. The old wood carvings and the lustrous Moorish tiles are much in demand. Many of the antiquities, which include earthen vases and lamps date from the Roman period.

A collector purchased an Arab musket in Paris a few days ago but before the antiquary had wrapped up the purchase the collector pulled an old cork out of the end of the barrel and over 300 rare turquoises rolled onto the floor. A magistrate has been asked to decide to whom the jewels belong.

GREAT GAINSBOROUGH SOLD.

Mr. Henry E. Huntington has added to his already large and rich collection of pictures, and especially of the works of the early English masters, the rarely beautiful portrait of the Duchess of Cumberland, by Gainsborough, for a reported price of \$200,000. The picture comes from Lord Wenlock's collection, and was one of four Gainsboroughs in the Franco-British exhibition in London four years ago. It was secured by Mr. Huntington from the Scott & Fowles Company, which has again, in this instance, made a notable addition to the remarkable list of early English masterpieces it has imported of late years.

RECENT IMPORTANT SALES.

From the galleries of Mr. Victor G. Fischer, No. 467 Fifth Ave., there have recently been sold three important pictures—a half-length and beautiful portrait of Lady Penelope Crichton, by Raeburn, to Mr. Henry E. Huntington, a quadritch or panel of four divisions, "The Life of Christ," by Bernard Van Orley, and a fine example of Fra Filippino Lippi, to Mr. George Blumenthal. Former Mayor McClellan has also recently secured a choice Italian primitive from the same galleries.

DUTCH ARTIST HERE.

B. J. Blommers, the well-known Dutch artist, arrived on the *Nieuw Amsterdam* on Monday last. As exclusively announced in a recent issue of the AMERICAN ART NEWS, Mr. Blommers has been commissioned to paint the portrait of Mr. Andrew Carnegie to be hung in the Peace Tribunal at The Hague. The artist will be paid for this portrait by money raised by public subscription in Holland.

MILLION TO MUSEUM.

Mr. Robert W. de Forest, Vice-President of the Metropolitan Museum, announced on Monday that Mr. Francis L. Leland, President of the New York County National Bank, had made an unconditional gift to the Museum of 1,200 shares of the stock of the bank, valued approximately at more than \$1,000,000.

"While," says Mr. de Forest, "the gift is absolutely unconditional the trustees of the Museum, in my judgment, will hold it as a principal fund, the income of which only will be used chiefly, not entirely, for the purchase of works of art."

The annual income from Mr. Leland's gift, it is estimated, will be, approximately \$48,000.

Some of the historic books, the theft of which the police claim has been going on for years from the Petersburg Cathedral, have been found in America. A charge of theft has been brought against John Edward Tinkler, who, although a university man, once the librarian of the Cheatham Society of London, and an authority on illuminated manuscripts served nine months in an English prison for stealing books.

Tinkler presented a list of books he had for sale here to Mr. George D. Smith last summer but on account of his past record he was unable to dispose of them.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Paintings by Hamilton E. Field to Mar. 7.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Catholic Club—Murals by Americans, Mar. 1-9.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

Crosby & Co., Bway, and 74 St.—Paintings by Theodore K. Pembroke, to Mar. 5.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir, to Mar. 9.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition of primitives. Admission by card.

Folsom Galleries, 396 Fifth Ave.—Paintings and drawings by Bryson Burroughs.

Glaenger & Co., 705 Fifth Ave.—Woman's Art Club display to Mar. 5.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Forty oils by forty American painters. Drawings by Maud Hunt Squire.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Lepere.

Knoedler Galleries, 556 Fifth Ave.—Five centuries of prints.

Macbeth Gallery, 450 Fifth Ave.—Pictures by F. Ballard Williams, Gardner Symons, Wm. Sartain, Ben Foster, Paul Dougherty and Chas. H. Davis, to Mar. 2.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Ninth Group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Sculptures. Opens Feb. 27.

Moulton & Ricketts, 12 West 45 St.—Paintings of hunting dogs by Ed. H. Osthaus.

National Arts Club—Etchings by E. T. Hurley.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Arthur G. Dore. Opens Feb. 28.

Tooth Galleries—537 Fifth Ave.—Old English mezzotints in color.

Yamanaka & Co., 254 Fifth Ave.—Japanese color prints.

AUCTION SALES.

New York.

American Art Galleries, 6 East 23 St.—Lafayette relics. Feb. 29, 3 P. M.

Kouchakji Collection—Old art of near Orient. Feb. 26-28, 2:30 P. M.

Anderson Galleries, 284 Madison Ave.—Pictures by old and modern masters, owned by Mr. Julius Oehme. Feb. 29, 8 P. M., and pictures from several owners, Mar. 1, 8 P. M. Whistler etchings and engravings by famous men, Mar. 5, 8 P. M.

Philadelphia.

Pictures from estates Joseph, Jr., and Mrs. Sarah Harrison (early Americans), Phila. Art Galleries, Feb. 26, 2:30 P. M.

EXHIBITIONS NOW ON.

Primitives at Ehrichs.

An exhibition of rare Dutch, Flemish, German and Italian Primitives now on at the Ehrich Galleries No. 463-465 Fifth Ave., through March 9, is one of the most educational and interesting that these galleries have ever held. The works have been found in Europe during the past three or four years by the late Louis Ehrich and his sons who now carry the business of the house, and have been selected with care and thought, and with especial regard to their educational value.

The pictures have been so hung that they can be studied by schools and periods and afford an exceptional opportunity to artists, collectors and students. The Dutch Primitive represented, are the always interesting and quaint Isenbrant, a "St. Paul", and Jan Sanders Hemessen, with a portrait. Representing the Flemish Primitives are Ambrosius Benson, Henri Met de Bles, the latter with a Christ at Gethsemane—like a Gerard David, the always strong Joost Van Cleef, Mabuse (attributed), and good examples of those quaintly named masters "Of Antwerp" and the "Death of the Virgin," of the schools of Gerard, David and Bruges, and a typical Bernard Van Orley.

Among the painters representing the German Primitives, Christopher Amberger, with a fine portrait, Lucas Cranach, De Kempner, a very strong group portrait—Lucidei and Bernhard Striegel stand out, while there are also good examples of "The Master of

Frankfort" and other unnamed early painters.

Eleven Italian Primitives delight the eye. The painters of these works are catalogued as Bacchiacca, Cavozzola, Garafalo, Mainardi, Rondinelli, Roberti (attributed), Roselli (attributed) and Sellaio. The best examples are those of Bacchiacca, Mainardi, Rondinelli and Sellaio. The art lover must study and decide as to the merits and provenance of these interesting old pictures for himself. Critics may differ as to attributions and proportionate or contrasted merits, but must agree as to the general high quality and educational value of the collection.

Woman's Art Club Display.

The 22nd annual exhibition of the Woman's Art Club opened at the Glaenger Galleries, 705 Fifth Ave. Feb. 20, to continue through Mar. 5. The show is an especially strong one this year, and is the best yet given by the organization. A number of prominent women painters are represented, and it is of interest to note the decided advancement in art of recent years by the women of the country. The National Arts prize of \$100 presented by Mr. John G. Agar, for the best work in the exhibition went to A. Albright Wigand, for an excellent figure work, "Woman Reading." The Emerson McMillin landscape prize of \$100 went to Sophie Marston Brannan for her, "In the Catskills," an unusually good canvas. The Marine Prize of \$50 was awarded to Alice Preble Tucker de Haas, for a good seascape. Emily Nichols Hatch received the McMillin portrait prize of \$50, and the Elizabeth Nichols Watrous prize for the best figure work was won by Clara Elsen Peck. The sculpture prize was awarded to B. Lillian Fink, for her "Dancing Baby," a charming work.

In the exhibition, which is artistically and tastefully arranged, the most noteworthy examples are an exquisitely delicate and decorative still-life by Anna Fisher, "The Green and the Gray," Clara Weaver Parrish's three paintings; Alethea H. Platt's "Brittany Courtship," Hilda Belcher's "The Four of Us," Elizabeth Finley's "Caredad," Susan Watkins Serpell's familiar "The Fan," and Maria Judson Streen's sincerely-painted and beautiful-colored miniature portraits. Mabel Welch shows a group of three characteristically lovely miniatures. Elizabeth N. Watrous's "Indifference, Idleness, and Industry," is an original composition, cleverly presented.

Other artists represented are Charlotte B. Coman, Martha W. Baxter, Adelaide Deming, May Fairchild, Georgia Timken Fry, Lydia Longacre, Rhoda Holmes Nichols, Mina Fonda Ochtman, Edith Penman, Helen Watson Phelps, Agnes M. Richmond, Alice Schille, Florence F. Snell, Shirley Williamson, and Annette J. St. Gaudens.

On the opening day of the exhibition a luncheon was given by the club at the Riding Club, 7 East 58 St. Among the speakers were Mrs. E. H. Blashfield, Miss Catherine Carr, Mrs. Alonzo Hepman, Miss Catherine Budd, Mrs. George Stevens and Mrs. Edward M. Hewitt.

Good Pictures at Cottier's.

Following the prolonged and most successful exhibition of pictures of Walter Greaves at the Cottier Gallery, No. 3 East 40 St., there has been arranged a display of several early English and Dutch portraits in the downstairs, and of Barbizons and modern French, with twelve examples of the colorful and tonal brush of the American, W. Gedney Bunce, in the upper galleries.

The early pictures are a rarely fine landscape by J. van Ruysdael, a group portrait, "Mother and Daughters," by Van der Helst, exceedingly fine in color, expression and composition, another full-length of a young man by the same painter, a typical Richard Wilson landscape, an exceptional half-length of Mrs. Magkill by Raeburn, a Hoppner subject, but stronger than Hoppner, a splendid half-length by Cornelis Janssens, a superior half-length of a woman by Ravestyn, very typical, and a handsome presentment of a dead swan, with accessories, by Snyders. There are also with these fine works, a three-quarter length seated portrait of an elderly woman by Sir John Millais, and one of Landseer's most noted dog pictures, "Jocko."

The Barbizons shown in the upper Gallery include two fine coast scenes by Daubigny, two Van Marckes, both of superior quality, and one, the picture of a Scottish shepherd with flock, very Millet like in subject, composition and feeling, and with fine joyous atmosphere and sunlight, a charming typical forest edge, with fine distance, by Diaz, two Jacques, one of "Ducks" and the other a stable with sheep, a characteristic Harpignies, two good Dieterles, a charming pastel harvest scene by L'Hermite, a nice Monticelli, two unusual De Bocks, one an autumn landscape, so strong and clear-aired as to elicit admiration, a rich typical Arabian period Schreyer, and

two strong clear-aired and sunny examples of Jose Weiss.

Pictures by Percival Rousseau.

Percival Rousseau, the animal and landscape painter, is holding his annual exhibition of landscapes and bird dogs in the large new and handsome upper gallery at Knoedler's, No. 565 Fifth Ave., through Feb. 25. To the nineteen pictures of bird dogs, in well-painted landscapes, which have brought the artist name and fame for their fidelity to Nature and sympathy and knowledge of dog life and character, he has added this year six landscapes with sheep—"both coming and going"—and one simple landscape of his French home of Rolleboise on the Seine. While Mr. Rousseau's sheep are not as good as his dogs, they are well painted and grouped and give variety to his art output. It is not necessary to further describe his work whose serious and truthful character has been so often noted in the *Art News*.

Painter-Etchers and Engravers.

An unusual exhibition of the works of the Painter-Etchers and Engravers from the 15th to the 20th century, is now on in a lower gallery at Knoedler's, No. 565 Fifth Ave.

The display has been arranged with much care and taste by Mr. Pettie, now in charge of the Print Department of the house, and shows the result of long and loving study. It will appeal strongly to all lovers of black and white. The three works in Neille represent the earliest known prints, a plate by Martin Finiguerra, a goldsmith of Florence, being still preserved there, and dating from 1440. In his work as a goldsmith Finiguerra practised Niello, a process of running into lines cut in the metal a black alloy of silver, lead, copper and borax. The surface of the metal when rubbed and polished appeared according to the design engraved thereon. Then Finiguerra took an impression with soot and oil on dampened paper, and these impressions were the first prints. The earliest works were engraved upon tin, zinc or iron, but copper was soon recognized as the best metal. Martin Schongauer was long regarded as the inventor of plate engraving, but Finiguerra seems to have preceded him. After the works in Niello in the present display, come examples (4) of Raimondi, Schongauer (3), Lucas Van Leyden, Albrecht Durer (8), Rembrandt (Eight—including some famous plates) and the later Charles Meryon (14), Seymour Haden (10), Whistler (10) and D. Y. Cameron (14).

As will be seen the collection is by no means complete, and many more or less noted wielders of the needle and burin, are not represented; but the student of black and white will find it sufficiently educational and most interesting.

English Pottery at Charles's.

An interesting exhibition of Bow, Chelsea and Worcester is now on at the Charles Galleries, 718 Fifth Ave. The collection is probably the largest and most complete of its kind ever held in New York and comprises examples assembled from the great collections of Europe, such as the Wills, Dyson, Perrin and John Cockshutt.

Several specimens shown of Bow, the product of the factory established in England in 1730 are similar to the many pieces of Chelsea shown, except in the stronger color and tendency to enlarge the hands of the figure.

The Bow works went out of existence in 1745 when the Chelsea factory was established, and 1785 marked the close of the Chelsea works as well. The Worcester works, established about 1760 and still in existence, are represented by a number of rare examples made during the best period, 1760 to 1790, and distinguishable from Chelsea in the quality of color.

Two fine vases from the Borrowdale collection in England, with ornamented bisque figures, are of especial interest to collectors; also a pair of ice bowls, decorated in the Sévres pattern, a garniture of Chelsea, peacock pattern, and one of seven pieces in the Mayflower design.

Ninth MacDowell Group.

The ninth of the Macdowell Club group exhibitions opened at their galleries, 108 West 55 St., on Wednesday, to continue through Mar. 5. The eight men represented are exponents of the Impressionistic school, and all have been at one time or another pupils of Robert Henri. There are beauty and freshness of color in many of the canvases, and Randall Davey, a comparatively newcomer, shows himself to be a strong portraitist. Of his seven examples, perhaps, the best is "Girl in Polo Coat," whose lifelike qualities command admiration. George Bellows has six examples, all characteristic of his breadth of vision and strength. A. L. Kroll is represented by eight strong and beautifully colored works. Other artists represented are May Wilson Preston, Edward Hopper, Rufus J. Dryer, Mountfort Coolidge and Guy Pene Du Bois, whose five little pictures are full of character, and show a keen sense of humor.

Weber & Field on Madison Ave.

It is coincident that these two gifted gentlemen are giving entertainments within two blocks of each other on the same street. Both are of the variety assortment, although not of the variety stage as their joint names might indicate. While their work is entirely different, both men are exponents of the ultra simple in art, and seekers after art novelty should not fail to see each exhibition as they are an interesting contrast. Max Weber's exhibition at the Murray Hill Galleries, 247 Fifth Ave., was reviewed in the *Art News* last week; and now comes Hamilton Easter Field, who shows through Mar. 2, some eighty-seven paintings and sketches at the Berlin Photographic Gallery, whose management is constantly in search of that which is "different." Mr. Field prefaces his catalog with the history of his artistic career, and various interesting references to Gerome, Fantin-Latour, Degas, Renoir, Manet, Puvvis de Chavannes and others. The "foreword" is quite as interesting as his paintings. He uses little variety of color, and his works are generally low in tone. A group of little pictures illustrating scenes at Concarneau and other European subjects are interesting. "The Amber Beads" is a well-executed portrait, and there are tonal quality and depth of character in "The Coral Necklace."

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EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-seventh annual exhibition.

Opening of exhibition.....Mar. 9

Closing of exhibition.....Apr. 14

CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.

Contemporary American Art.

Opening of exhibition.....Feb. 27

Closing of exhibition.....Mar. 17

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received

April 1

Exhibition opens

April 8

Exhibition closes

April 20

IN AND OUT THE STUDIOS

J. Mortimer Lichtenauer recently completed a highly-satisfactory portrait of "Barbara," the little daughter of Mr. and Mrs. Kiliaen Van Rensselaer.

Dana Pond has had the busiest and most successful season in portrait painting that he has ever known. Among the many he has painted this winter are those of the Countess Dundas, sparkling in color and cleverly executed, Mrs. Lucie Bigelow Dodge, Miss Marian Graham, Mrs. H. Walter Webb, Mrs. Herbert Scheffel, a dignified standing presentment in a rose-colored gown, and Miss Constance Berry, whose girlish beauty he has ably portrayed.

S. Montgomery Roosevelt is painting a portrait group of the Misses Grace and Helen Robinson, a graceful presentment of two charming young women.

Oronzo Cosentino, whose clever figurines are well known to art lovers, recently completed a bronze baseball group which is now on exhibition at Tiffany's. This unusually good work has fine action and is well modeled. Another group in bronze, which may be seen at his studio, 1947 Broadway, is "Venus and the Clergyman," true to life, an interesting composition, and an able work in every way.

E. Wyly Grier, a successful Canadian portrait painter of Toronto, has taken the studio of the late Eastman Johnson, 65 West 55 St., until May, in order to complete several portrait commissions for prominent New Yorkers. At present he is at work upon a presentment of James Douglas D. C. L. A recent portrait that has attracted wide attention is of Mrs. Chester Glass, who wears a becoming robin's egg blue opera veil, that enhances the beauty of her skin. The life and vivacity in the sitter's face are ably portrayed by the painter whose strong work promises the same success here that he has achieved in Canada.

At his studio, No. 420 West 20 St., Gustave Wiegand recently completed two important canvases which are among the best work he has yet done, and prove that he is fulfilling his promise. One of the canvases, "Dreaming Willows," 40x50, is a winter scene. The other, a smaller work, depicts a wood interior, and is called "The Golden Season."

A memorial window of rare artistic qualities, designed by Clara Weaver Parrish, has been on view at the studios of the Decorative Stained Glass Co., 46 Washington Sq., during the past week. The work, which is called "The Hymn" is beautiful in color and interesting in design. It is intended for the Episcopal Church at Tuscaloosa, Ala.

Harriett Clark gave a charming tea at her studio, 131 East 67th St., last week. Some of her recent miniature

portraits were shown. Among them was a well executed presentment of the little daughter of the late Justice Harlan. Miss Clark recently returned from a three months' visit to Chicago where she painted a number of portraits. She will hold an exhibition of her work at a prominent gallery in March.

LOTOS CLUB ARTISTS' DISPLAY.

The annual exhibition of paintings by artist members of the Lotos Club, which opened at their gallery, 110 West 57 St. with a reception on Feb. 17 and closed Tuesday last, was an unusually strong one. It represented many important painters, who, in most instances, sent excellent examples of their work. Roswell M. Shurtleff's "Gleams of Sunshine," with characteristic tenderness and that depth of knowledge of his subject, which always marks his work, is one of the best canvases his able brush has produced. "October Woods," by Frank A. Bicknell, is a joyous and colorful presentment. Frederick S. Church sent "The Tresspasser," a high-keyed canvas, which made an agreeable note in the display, and Louis Cohen's "Landscape," had much sentiment and delicious color quality.

Bruce Crane sent a characteristically good example and John Fry's group of nudes was lovely in color, and well drawn. Edward Gay's "Morning Mists" was sympathetic and charming in tone. A. G. Heaton was represented by a portrait, evidently a good likeness, and Isaac Joseph's "The Bathers," had good tonal qualities and agreeable color. Frederick W. Kost had a well-executed tonal landscape, and J. Campbell Phillips' "The Fallen Star" was an excellent work, with good character and pathos. Robert Vonnoh's portrait of Mr. Clifford P. Grayson was a dignified work, simply and directly painted. Carleton Wiggins' "Loving Cow," was an unusually fine cattle piece, and Irving Wiles' portrait of Mrs. Dudley Olcott was characteristically good. In "The Voyage of Life," Albert P. Lucas struck a personal note. The canvas was translucent in color and original in conception.

Other artists whose works called for notice were the Beals, Howard Russell Butler, George Bogert, Carlton T. Chapman, W. E. Coffin, E. Irving Couse, Charles Melville Dewey, Ben Foster, Charles Warren Eaton, whose night landscape was tenderly poetic and rich in quality, Charles C. Curran, Frank Russell Green, Albert L. Groll, H. L. Hildebrand, with a strong portrait of Solon Borglum, Arthur Hoerber, Hugo Ballin, George Smillie, A. Muller-Ury, Charles H. Miller, J. Francis Murphy, whose autumn canvas was a remarkably fine example, Charles Frederick Naegele, a good portrait, Philip Little, Leonard Ochtman, DeWitt Parshall, Colin Campbell Cooper, Henry R. Poor, Edward H. Potthast, Henry W. Ranger, F. K. M. Rehn, W. S. Robinson, Edward F. Rook, Henry B. Snell, Paul K. Thomas, Jules Turcas, R. W. Van Boskerck, A. T. Van Laer, Frederick J. Waugh, William J. Whittemore and Cullen Yates. There was also an interesting group of engravings by Henry Wolf, of which "The Music Room," after Whistler, was especially fine.

OSTHAUS'S CLEVER DOG PICTURES.

Edmund Osthaus, who has long been distinguished for his paintings of dogs, is showing through March 1, twelve interesting canvases at the Moulton & Ricketts Galleries, No. 12 West 45 St. That the artist is a close student, and has rare understanding of the canine character is well evidenced in the display which is characterized by harmony of color, intelligent grouping and sympathy. "Tennessee Quail" is perhaps one of the most interesting works. It has tensivity of action, and an interesting composition. "Steady There" is another canvas that makes its appeal to lovers of art as well as of dogs; and "A Small Reward" is sympathetic and exceedingly well painted.

PENNA. ACADEMY EXHIBIT.

(Final Notice.)

There is so much that is good in galleries E, F, G, H, I, K, the North corridor and transept and among the sculptures in the rotunda, that the limitations of time and space, which prevent more than a mention of most of these works, are the more regretted by the writer.

In gallery E, I marked for notice Charles H. Woodbury's landscape, "New Snow," George L. Noyes' "The Pasture," Edwin Gunn's clear-aired and brilliantly-colored "Barns," Charles Bittering's quaint figure work, from the winter Academy, "Hiding," Putnam Brinley's "The Salt Ships," Chauncey F. Ryder's strong, clear-aired "Lumber Camps," Robert Reid's typical, strongly-drawn and effective figure work, "Against the Sky," Everett L. Warner's delightful landscape, "December Hillside," Chester C. Hayes' "Indian Madonna," and Charles Vezin's strong landscape "Evening." There were also in this gallery a good night piece by Bertha Menzler-Dressler, an effective three-quarter length portrait by Alice Kent Stoddard, a good landscape by Charles J. Taylor, a truthful rendition of the "Seine at Vernon," by A. G. Warshawsky, a joyous summer landscape by Allen D. Cochran, and a good figure work by W. W. Gilchrist, Jr.

In the Central Gallery.

The names I should mention as most worthy of honor for their works in the central gallery, which is considered the Morgue of the Penna. Academy, are George Hughes and Lytton Buehler (good portraits), Albert Rosenthal (a half-length, good portrait), Arthur Carles (a Gypsy Girl—strongly painted), Florence Este (good characteristic landscape study), Van De Perine (A Resurrection—one of his old-time strong palisade pictures), L. G. Seyfert (good study of Spanish peasant), Alice W. Ball (strong and well-painted interior with figures), Lionel Walden (a typical moonrise), G. B. Troccoli (a forceful portrait of a homely woman), Charles Hopkinson (a triple portrait, well executed), John Noble (a good landscape), Alice Schille (charming figure work), Susan Watkins (delightful interior with figure), Leslie P. Thompson (an old but good portrait), Marion Boyd Allen (a charming interior, with figure), and Rosamond L. Smith (a good landscape with flowers).

In Gallery F.

In Gallery F—the Vanderbilt Gallery, and by common repute the room of honor in the Academy—are many works deserving of mention, and most of them of praise, of which only a few can be noted here.

Cecilia Beaux shows here her typical three-quarter length standing portrait of Dr. Howell, of Johns Hopkins, W. W. Gilchrist, Jr., a charmingly decorative canvas, with good nudes, "Old Japanese Screen," Murray P. Beuley, one of the best pictures shown, a full-length standing half life-size presentment entitled, "A Patient," rich in color and fine in expression, Daniel Garber, two landscapes, sunny and joyous, albeit a little too smooth and pretty, Frank W. Benson, an able "near-Vermeer," interior with figures, Hobart Nichols, a capital coast scene, "Bass Rocks," lovely and true in color, E. Lambert Cooper, a mellow, rich-toned study of an old building, F. Luis Mora, a delicate soft-toned "Color Harmony," Philip L. Hale, a delightful figure work, "Madonna and the Porcelain Tub," delicious in tone and color, and Julian Story, a three-quarter length seated and rarely strong portrait of Mr. Richard S. Brock.

I also lingered in this room over William M. Paxton's half-length portrait, with its beautiful color and fine painting of flowers, Albert L. Groll's typical and always entrancing Arizona desert scene with its wonderful sky, Joseph DeCamp's conventional and academic, but finely painted and presented group portrait, "Three Friends"—(the men are three generations of the Clothier family), which deservedly holds the place of honor in the gallery, Edward H. Potthast's finely colored "Lake Louise," and Robert W. Vonnoh's truthful and delightfully painted portrait of the esteemed Dr. Talcott Williams in his academic robes; I also stopped in front of Joseph DeCamp's "Window" with its charming light effect, Martha Walter's broadly-painted, virile Dalmatian market scene, M. P. Beuley's half-length of a woman standing against a window, beautiful in color, light and expressive,

John W. Alexander's old, but always alluring figure work, "The Ring," and Alexander Harrison's typical "Golden Sand" with its lovely light. Noteworthy also are Henry R. Poor's winter landscape with lovely tone and color, Jonas Lie's truthful "Low Tide," W. M. Paxton's decorative, effective "Lamp-light and Daylight," with its fine color, H. R. Rittenberg's clever still life, Edward W. Redfield's high-keyed joyous "April Blossoms" (Mr. Redfield has just been awarded by the exhibition committee the Lippincott prize for the best oil by an American for his "Laurel Brook," W. E. Schofield's broad and strong landscape, "November Gray," W. M. Chase's typical still life of fish, F. G. Carpenter's striking and broadly-painted portrait of a young woman, Robert Henri's stunning full-length standing presentment, "Girl with Fan," an arrangement in yellow and black, J. McClure Hamilton's "Portrait Study," Gardner Symons's splendid winter landscape, with fine quality and lovely air and light, Harry Townsend's good figure work, "Lynette," and Paul Dougherty's stirring marine, "A Freshening Gale," from the winter Academy.

Other works in this gallery that must be mentioned are Ellen Emmet Rand's conventional and strong portrait of "Mrs. Goodrich," Mary Cassat's typical portrait group, "Mother and Children," Jules Guerin's familiar Italian landscape, Lydia Field Emmet's familiar "Boy in Blue," Charles Morris Young's two typical, tender and poetic landscapes, W. M. Chase's vigorous portrait from the winter Academy, "Woman in Black," Lewis Cohen's rich-feeling Spanish landscape, and Joseph Pearson, Jr.'s characteristic animal piece, "Fox Attacking a Goose," full of life and action, but with a hot unnatural background.

North Transept and Galleries G and H.

The names that appeal through their good work in the North Transept are Walter Griffin, Philip Little, Howard Cushing, William Wendt (The Lake—original), W. Granville Smith (lovely and feeling landscape), and Julian Story (a strong three-quarter length standing portrait of Dr. de Schweinitz).

The new departure of Henry Golden Dearth, whose 22 canvases in broken and brilliantly clear color, are the feature of Gallery G, I have already noticed. Here are also Horatio Walker's typical and virile "Sow and Pigs," F. C. Friesseke's "Blue Parasol," Ernest Lawson's typical landscape, Gari Melcher's always charming figure and interior, "Penelope," two good examples of Childe Hassam, R. B. Farley's "Barnegat Sands," with its fine distance and lovely color, W. S. Robinson's "Golden Days," S. B. Baker's finely drawn portrait of Mr. Major, Gretchen W. Rogers' half-length portrait, a strong performance, Cecilia Beaux's technically fine portrait of Mrs. Merriman, and Louis Kronberg's clever "Ballet Girl in White," with soft grays and blues.

In Gallery H, D. W. Tryon, Alden Weir, Thomas Casileir Cole (his rich old master from the Winter Academy), E. C. Tarbell's Academy portrait of "Dr. M., J. W. Alexander, Emil Carlsen (a still life and three marines, all strong and beautiful in color), J. C. Johansen, Frank W. Benson (his familiar "Summer Day," with fine air and sun), T. W. Dewing (his beautiful "Lady with Fan"), Arthur B. Davies (his "Sea, Wind, and Sea" and his stunning "Hunter of the Starlands"), W. M. Paxton ("The Girl Sweeping," a fine study of the figure and reflected light), W. L. Metcalf (typical, too pretty "Spring Fields"), John F. Carlson (his "Deserted Farm"), Chauncey F. Ryder (a rich and true landscape), C. W. Hawthorne ("The Song"), and Aug. Koopman (two strong, old-master-like little figure works) are to the fore.

North Corridor and Galleries I and K.

To Victor D. Hecht, for his full-length, standing portrait of boy with golf stick (in a fine landscape), Robert MacCameron for his "Underworld" (a powerful study of Degenerates), A. T. Van Laer with a typical fine landscape, Martha Walter for her strong portrait, Henry B. Snell for his strong true landscape, Thomas Eakins for his character study, "The Bohemian," F. J. Waugh with his now hackneyed "Buccaneers," William Ritschel for his true strong river scene, George Bellows for his fine marine, and his Manet, "Girl on Couch" (to see this canvas again is to repeat the praises it won at the Winter Academy) and W. M. Chase for his strong study, "Young Dane," the honors of the North Corridor must go.

In Gallery I, I liked best Andrew Schwartz's mystic strong "Destiny, Hope and Despair," Philip Little's broad and true "Herring Dipper," Paul King's "Horses Drinking," and "Off the Jersey Coast," Lydia Emmet's charming "Olivia," Robert Henri's "La Madrilena," A. W. Sparks' "Midsummer Day," Robert Reid's well-remembered "Reflections," Adolphe Borie's portrait of Mr. Coxie (a strong fine work),

(Concluded on page 8)

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Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

HIGH-WATER MARK.

We publish this morning an edition
of twelve pages—the largest in the his-
tory of this journal, and have been
obliged, regretfully, to hold over—
even with these additional pages—
much interesting and newsy matter.

The prosperity, as emphasized by
this enlarged edition, and the demands
upon our advertising and news space,
with a concomitant large and most en-
couraging growth in circulation, will,
we feel sure, be noted and appreciated
by our thousands of readers and sub-
scribers, and by our advertising pa-
trons.

With our next issue, that of March 2,
we will publish the first of a series of
illustrated, carefully prepared articles
by skilled and experienced art writers
on the great private art collections of
the United States. This first article
will be devoted to the famous collec-
tions of Mr. P. A. B. Widener of
Philadelphia.

THE DOCUMENTS IN THE CASE.

We give much space in this issue,
even with the crowded state of our col-
umns, to what may be best termed "The
Documents in the Case"—and which
constitute a record of the unfortunate
occurrences in the American department
of the International Art Exposition at
Rome last November and at its close.

We have endeavored throughout this

regrettable incident, to preserve an im-
partial attitude although, in common with
the American art world, we have await-
ed some explanation, at least, of the
cause of the "Dismissal from the ser-
vice" of the Secretary of the American
department, Mr. William Henry Fox, by
the Commissioner General, Mr. Harri-
son S. Morris, especially as Mr. Fox was
said Commissioner's appointee. This
explanation Mr. Fox furnishes in his
statement which forms part of the
"Documents in the Case."

Careful perusal of Mr. Morris's state-
ment as to Mr. Fox, the reply of the lat-
ter, the minutes of the meeting of the Ex-
position Committee, etc., will enable the
artists, art lovers and collectors of the
country to form their individual opinions
regarding the entire matter. We publish
the Documents without comment, believ-
ing it our duty as an independent art
newspaper to present the whole case to
our readers.

A REMARKABLE EXHIBITION.

It is not our custom to single out for
editorial praise, or blame, any of the
thronging exhibitions of old and modern
art, which are making the present season
a record one, but we cannot refrain from
directing the attention of our readers this
week to the unique and remarkable "One
Man" show of a series of decorative
figure and landscape works by Mr. Bry-
son Burroughs, Curator of the Metrop-
olitan Museum, at the Folsom Galleries.
This has astonished, not only his friends
and the admirers of his art, but that por-
tion of the art public of the Metropolis
which has already visited the display.

Mr. Burroughs, known for many years
as a strong and able draughtsman of the
figure, reveals himself in the works now
shown, as not only a painter of rare
force, sense of color, poetic feeling and
quaint humor, but as a man who has ab-
sorbed the best teachings of the Italian,
Flemish and German Primitives, Botti-
celli, Puvis de Chavannes, the Japanese,
and possibly our own Arthur B. Davies,
and has evolved from all these models
and teachers, a personal and original
style which charms and allures.

As a contrast to the manifestations of
the so-called "Post Impressionists"
"Cubists" and "Futurists," which now
inflict this town, the cool, low-keyed,
graceful nudes of Mr. Burroughs, placed
and grouped in harmonious environ-
ments, or against the most picturesque
and quaintest of landscapes, with their
truthful action and expression, and oft-
times their humorous atmosphere, are as
refreshing as the opening of one's win-
dow on a spring morning after a night
of champagne.

The exhibition is easily the most
unique and original of the season and no
art lover should miss it.

COMING DOLLFUS SALE.

The sale of the collections of the
late M. Jean Dollfus will be made by
MM. Lair-Dubreuil and Henri Bau-
doin assisted by MM. Durand-Ruel,
Bernheim Jeune, Feral, Sortais and
Mannheim.

The first sale, devoted to modern pic-
tures, will take place in the Georges Petit
room, Saturday, March 2.

BOSTON.

M. Jean Guiffroy, curator of paintings
at the Museum returned early this
month from a European trip spent in
inspecting the Weber collection which
was sold in Berlin this week. He also
examined other collections to be sold
in Europe in the spring, so that if the
Museum should decide to buy any pic-
tures when they came on the market,
he could act promptly. The Museum
announces the purchase of forty-five
water-colors by Sargent direct from
his studio. Owing to a private arrange-
ment, these water-colors, comprising
landscapes, marines, figure pieces, etc.,
will be shown at the Knoedler Galleries
in New York in March, and will arrive
at the Museum in April.

The third exhibition of "The So-
ciety of Odd Brushes," opened with a
private view Friday evening last at
the Art Club. The reappearance of this
Society which has not held an exhibi-
tion for the past six years is hailed
with delight. The Society was organ-
ized in 1905 and in the autumn of that
year held its first exhibition, which
met with great success and by invita-
tion the collection was shown in To-
ledo and Detroit. The second exhibi-
tion was held in 1906 with even greater
success. According to the preface to
the catalog the Society "is a group of
workers who aim at free individual ex-
pression, the one link between them
being the attainment of taste and
beauty and the facilities for public ex-
hibition of works which such an or-
ganization affords." The members are:
Louis Kronberg, C. Scott White, Frank
H. Jackson, Scott Clifton Carbee and
Charles E. Heil, all of whom show im-
portant groups of works especially Mr.
Kronberg who has never appeared to-
better advantage in any exhibition than
now, with his group of twelve, includ-
ing his new canvas, "The Lady of
Clan-Care," an upright interior with
three figures. Mr. Carbee's group of
five includes his two very large, life-
size and full-length portrait family
groups—Mrs. W. K. Ryan and children
(the grandchildren of Mr. T. F. Ryan of
New York) and of Mrs. Bernard Dolan
and her two sons.

Among the invited artists is Cadwal-
ader Washburn who shows twenty-
four etchings, wholly Mexican motives,
in which the architectural subjects are
particularly interesting and well done.

TOLEDO, OHIO.

The trustees of the Toledo Museum
have engaged the services of Mr. Almon
C. Whiting to take charge of the school
of Painting and Drawing at the Mu-
seum from April 1. Mr. Whiting was
the first director of the Museum upon
its conception several years ago and
resigned to pursue his studies in Eu-
rope. A pupil of Whistler, Constant
and Laurens and of the Academie in
Paris, also of the Academie Delecluse
under L'Hermitte and Cazan he has spe-
cial endowments that speak well for the
success of the school and his pupils.

A number of the friends of the Mu-
seum are endeavoring to form a syndi-
cate to acquire for the Museum two re-
markable examples of the fathers of
American art. One is the portrait of
"Admiral Gambier," by John Singleton
Copley, and the other is Benjamin
West's "He who is without sin among
you." The two paintings are of excep-
tional value to a museum and it is to
be hoped the acquisition will be con-
summated.

Mr. R. C. Vose of Boston is here
with a notable collection of paintings
by Dupré, Corot, Rousseau, La Farge,
Raeburn, Wyant, Weissenbruch and
Maris. A notable Turner and Hogarth

excite admiration. Toledo connoisseurs
have paid the collection marked atten-
tion. Mr. Vose of Boston has sold to
Mr. A. J. Secor four valuable and im-
portant works for his private collection,
namely, Rousseau's "In the Auvergne,"
De Beck's "Solitude," Wyant's "The
Pool," and T. P. TerMeulen's "Gelder-
land Pastures."

The Rousseau is from the private col-
lection of the Vose estate and is con-
sidered one of the artist's best produc-
tions.

CHICAGO.

Messrs. Moulton & Ricketts dis-
posed of one hundred pictures at their
recent annual auction here. "Venus"
by Thomas Moran excited the most
lively bidding.

Among the paintings that brought
the highest prices were:

Thomas Moran's "Green River," F. S.
Church's "The Visitor," Carroll Beckwith's
"Symphony," Bogert's "Road by the
River," Pieter's "Sea Shore," Edward Pott-
hast's "Oxen and Cart," Broughton's "Pur-
itan Girl," De Hoog's "Holland Landscape,"
Irving Couse's "Sheep," Edward Moran's
"Windmill," Hoeber's "Morning Land-
scape," Quartley's "Seashore," Thayer's
"The Game," Vedder's "Figure of Women,"
Ballard Williams's "Noon Landscape,"
Irving Wiles' "Summer Day," Henry Snell's
"By the Sea," Walter Shirlaw's "Street
Scene," Henry Mosler's "Figure of a Man,"
Osthaus's "The Hunter," W. L. Palmer's
"Mountain Stream," William Picknell's
"Wayside Shrine," George Inness, Jr.'s "The
Lovers," George Maynard's "Figure of
Man," and Jose Weiss's "Cottages."

At Reinhardt's Gallery, Albert Sterner
is now showing fifteen portraits and
drawings which are attracting wide
attention.

Great interest is evinced in the ex-
hibition of eighty sculptures at the Art
Institute, by Prince Paul Troubetzkoy
shown at the Hispanic Society Mu-
seum, New York, last season.

PHILADELPHIA.

The exhibition of paintings by
Charles P. Gruppe which closed on
Feb. 14 at the Art Club was very suc-
cessful in sales. The following paint-
ings were sold. "A Lane in the Pas-
ture," "The Old Mill," "A Stony Hill-
side," "Under the Old Chestnut,"
"Sheep on the Hillside," "Fish Sale on
the Beach," "Harbor at Volendam,"
"An Old Seaman," "Pasture in the
Dunes," "Old Mill Near The Hague,"
"Old Water Wheel," "At Volkenburg,"
"At Laren," "A Restful Spot," "Be-
hind the Barn," "Pulling Up Boats,"
"Pasture Pond," "Study in Olive and
Flesh," "The River Bank" and "No-
vember Day."

The first exhibition in America of
etchings by Theodore Roussel is now
on at the Rosenbach galleries. The art-
ist was an associate of Whistler and
shows much of his influence. The
more important etchings in the dis-
play are: "Cheyne Walk, Chelsea,"
"Two Flowers" and "Moonrise from
the River."

The paintings and statuary, the re-
mainder of the collection of the late
Joseph Harrison, Jr., and from the
estate of Mrs. Sarah Harrison of Phila-
delphia, will be sold at auction at the
Philadelphia Art Galleries, Tuesday
afternoon, March 12. By the terms
of Mrs. Harrison's will, all her pictures
were bequeathed to the Penna. Acad-
emy, after the payment of numerous
bequests, and it was provided that if
there were not sufficient monies to pay
these bequests the pictures left other-
wise to the Academy should be sold.
Some of these will therefore appear in
the sale, notably examples of Thomas
Cole, A. B. Durand, Chas. Wilson and
Rembrandt Peale, Quidor and Gilbert
Stuart.

LONDON LETTER.

London, Feb. 14, 1912.

I hear that the famous collection of paintings belonging to Privy Councillor Ravene of Berlin is for sale and probably at public auction. The collection was formed by his grandfather seventy years ago, and many important canvases were added to it by his father and himself. It includes one of the finest known Troyons, and Adolf Menzel's "Frederick the Great after the Battle of Lutzen," and other important examples of the old and modern masters. Negotiations are in progress for the sale, privately, of several of the paintings.

An unknown water-colorist, Arthur Reginald Smith, is showing at the Dowdeswell galleries a collection of his water-colors, depicting scenes in Yorkshire, Normandy and the southern counties. The artist handles his medium with breadth and delicate reserve and shows good color sense. The most striking of his works are "The End of the Day," "A Normandy Cartshed," and "Sheep Washing Pool, Malham."

William Brewster's old home in Scrooby, a little Nottinghamshire village, and now owned by Lord Galway, has been turned into a museum, furnished just as in the days of the old Puritans.

The Trustees of the National Gallery at New South Wales, Sydney, Australia, have purchased for the Museum's permanent collection, "The Bath" by Charles H. Shannon.

A collection of old pictures from various sources was sold at Christie's, Feb. 10. A canvas attributed to Rembrandt of a "Head of a Man" in dark dress and fur cap and his right hand raised to his face went to Dowdeswell for 325 gns., "Venus and Cupid" in a landscape by M. Heemskerck went to Knoedler for £62, a pair of portraits of a gentleman and a lady by J. Luttichuys to Wallis for £136.

Decorative furniture, porcelains and other art property belonging to the late Lady Herbert of Lea, removed from Herbert House, Belgrave Square, was sold at Christie's, Feb. 8. A Louis XV. writing table went to Mr. C. Davis for 1,080 gns., and another Louis XV. writing table to Mr. A. Wertheimer for 280 gns., Mr. Charles paid 460 gns. for a Louis XVI. commode. Other than furniture, the most noteworthy article sold was a bust of Benjamin Franklin, life-size, signed "Martin" and probably the work of a French sculptor of the time of the Revolution whose work has not appeared in English auction rooms. This was sold to Mr. A. Wertheimer for 280 gns.

THE WINTER SALON.

The winter Salon lately opened its doors at the Grand Palais and although the catalog describes 1,248 numbers there would be but little to say about it if its organization were not excellent from a moral as well as a practical point of view. The pictures, if they are not all especially good are at least well presented, distributed in some ten rooms, well heated by means of stoves in place of radiators which, alas, are lacking at the Grand Palais.

Here is what there is to see: first, three portraits by Mr. Gabriel Ferrier: Mme. Vignon, Gen. de Lacroix and M. Henri Cain. This is good painting and these portraits appear especially interesting as they are noteworthy examples of the work of the artist. Four more noticeable paintings are those representing figures of young women in graceful and diverse poses signed by Serendat de Belzim, president of the society. This artist makes a specialty of certain methods of artificial light which seems more accented in these works than in preceding ones. M. Edouard Zier shows some agreeable faces of young women and M. Penot and

M. Brin expose nude figures. There are also some charming compositions showing modest people at modest and common occupations by M. Henri Breard painted in dull tones but in which one feels the vision of an artist. Two good portraits are due to M. Georges Boisselier, and a large canvas, a rural scene showing two young women seated in the grass under a red parasol, by M. Alleaume; Mme. Mazeline shows some views of Venice of very good and frank execution; MM. Lavergne and Brugairolles are also represented, and there are four landscapes by l'Abbé Van Hoihebeke. Among the painters of flowers are represented, besides M. Anglade, MM. Albert Pallandre, whose crimson roses are very good; Cesborn, whose double poppies are brilliant, and M. Kreyder, who excels in painting savory fruits.

Among the sculptors should be mentioned M. J. Descomps, whose groups in

PARIS LETTER.

Paris, Feb. 14, 1912.

At the "Galerie des Artistes Modernes," a new group, "La Phalange," is exhibiting a number of pictures. Among these works, the canvases of M. Adler are especially worthy of attention for the richness of their color. The "Second Group," which comprises the names of Desvallières, Baigneres, Dufrénoy, Flandrin, Guérin, Roualt, Marquet, Piot, Marval, is giving its annual show at the Galerie Druet. The "Artistes de Paris" have an interesting exhibition at the Galerie Brunner.

M. J. F. Gabriel, a subtle painter, is showing a number of pictures, sketches and engravings at the new Galerie Reitlinger, rue de la Boétie. One must not forget the Italian "Futuristes" exhibition at Bernheim's. The preface of their catalog states that these works are the first steps towards the art of

June. Messrs. Bernheim Jeune have several fine examples of Renoir in their collection just now.

M. Kraemer, rue Taitbout, is about to sell a splendid portrait of a man, by Goya.

What Collectors Are Doing.

There is little business being done by the dealers just at present. Most of the collectors have gone to the south of France, or are wintering in Switzerland.

Doctor Ledom-Lebare has happily completed his collection of decorative bronzes, by the purchase of several fine pieces from M. Lévy-Pigalle.

M. Ch. de Sagrille has acquired a handsome piece of Louis XIV furniture.

Collections made by women are always interesting. Mme. Anna Thibaud's collection of bells, the old laces of Mme. de Palhes, and Mlle. d'Allemagne's dolls are famous. The name of Mme. André Melcy must now be added to the list of women collectors. She has just enriched her delightful collection of miniatures by the acquisition of a lovely Dumont, a portrait of Mme. de Lamballe.

Auction Sales.

At a recent sale of modern pictures, presided over by M. Lair-Dubreuil, a "Vache," by Troyon, made \$2,000. Messrs. Bernheim Jeune paid \$1,000 for "Les Bergers de Lavacourt," by Monet, and \$800 for "Les Grèves de Villerive," by Daubigny.

The sale of the drawings of the late M. Haro, was a great success. M. Lapauze gave \$1,200 for the portrait of "M. et Mme. Ramel," by Ingres, and \$380 for a portrait of Madame Mottez, by the same artist.

A study at a Turkish bath, sold for \$160 at the Chéramy sale, was bought by M. Raymond Koechlin for \$400. M. Le Roy paid \$380 for a "Lion" signed Delacroix.

The Yves Le Moyne collection did not fetch the total that might have been expected. The sale produced only \$13,000. Some interesting prices were \$4,040 for a pastel portrait by Fragonard, bought by M. Bonspret, and \$1,150 was paid for the portrait of Le Moyne the sculptor, by Mme. Vigée Lebrun.

On the other hand, there was some exciting bidding at the sale of the Bibliothèque Legrand. "Les Caprices," by Goya, went for \$350; the "Fables of La Fontaine," with the personages painted by Fragonard fils, were sold for \$840, and the works of Molière, illustrated by Boucher, made \$500. An interesting sale of books, dealing with the Reformation, form part of the Stroehlin collection soon to be sold.

R. R. M. See.

The following decorations will soon be officially announced: Officers of the Legion of Honor, M. Dumonthier, MM. Jules Muenier and Saint-Germier, painters. Chevaliers, MM. Louis Chauvet, archaeologist; Rolard, sculptor; Garnier, painter; Taverne, engraver.

All Brussels has been laughing at a local art dealer who became alarmed as to the payment for some large purchases made by a M. Beitel, and gave his porter strict instructions as to not delivering the goods without payment. M. Beitel proved to be the third son of the German Emperor and the address, No. 8 Place du Petit Sablon, given by the customer was the Arenberg Palace.

Prof. M. J. Rougeron, "expert" restorer of paintings, 452 Fifth Avenue, New York.—Adv't.



MME. K. AND HER GRANDCHILDREN.

By Francois Flameng.

Courtesy of Mr. E. Sperling.

terra-cotta are delightful, and M. Corinnier, whose statuette in bronze is charming.

All this would be sufficient if there were not a veritable "clou"—an allegorical composition of the mythological type which the author calls "Hommages et Regrets." Imagine several goddesses and nymphs united in a wood, one holds in her arms a picture which vaguely resembles the "Jocunde." A young beauty in the costume of Eve holds a rose towards the picture while in the skies soars the spirit of Fame. In the foreground, a woman, who seems to belong to the African race, is sinking into the earth while throwing an amiable kiss to the portrait.

NEWARK (N. J.)

An exhibition of paintings by Aston Knight, son of Ridgway Knight is now on at Keer's Gallery. These were fully described in the *Art News* when recently shown at Knoedler's, New York.

the future. For the sake of posterity, I prefer to look upon the whole affair as a "Beffa." The Automobile Club exhibition was inaugurated on Feb. 10 by M. Guisthau, minister of Public Instruction.

From the Studios.

M. Gaston Prunier will exhibit several water-colors at the Salon depicting scenes in Brittany. M. Gillot is putting the finishing touches to two pictures of the recent Durbar.

M. Desiré is at work on a series of Bergeries, and has just finished a picture, the "Infant Bacchus."

Among the Dealers.

M. Salomon, the well-known dealer, just returned from his travels in Italy, has brought back with him a number of beautiful porcelains and faïences.

M. Ettinghausen, who has been appointed director of the Nouvelle Galerie, rue la Boétie, is preparing an exhibition of old pictures, to open in

THE DOCUMENTS IN THE CASE

Story of the Row at Rome

Mr. William Henry Fox of Philadelphia, the Secretary of the American Department of the International Art Exposition at Rome last year was appointed by the U. S. Commissioner General, Mr. Harrison S. Morris and was one of the three Americans on the jury which was to make the awards. Mr. Morris withdrew from the jury when it refused to consider the American entries because the exhibit had been closed a month earlier than the Italian committee desired. Mr. Fox continued to serve, and was thereupon "dismissed from the service of the United States" by Mr. Morris, who returned to Philadelphia, while Mr. Fox remained in Rome. Mr. Morris, upon being informed on Dec. 28 last, that Mr. Fox had been decorated with the insignia of the Order of the Crown of Italy, with the rank of Commander, one of the highest honors that can be conferred on a foreigner, said to a "Public Ledger" reporter in Philadelphia:

"No employe of the United States Government can accept decoration while in the service of the United States. Mr. Fox could receive a decoration from the Italian Government only after he was dismissed from the service of the United States. This is, perhaps, the reward he receives for remaining on the jury when to do so was disloyal to the United States and to the interests of the owners of the works of art, whose property was in danger by lapse of the insurance."

When pressed to amplify this statement, Mr. Morris reviewed the events which led up to his withdrawal from the international jury and his dismissal of Mr. Fox.

"The Italian committee desired that we should keep the exhibit open at least to the end of November," he said, "as the railroads had reduced rates on account of the exhibit, and the committee expected an influx of visitors, which would swell the share of the passenger receipts which the railroads had agreed to give them. I learned, however, that the insurance on the American pictures as an open exhibit extended only to the last day of October. After that protection was afforded only in transit. I therefore felt that I could not agree to keep the exhibit open. I have just received a letter from the Carnegie Institute commending my action. The directors say they could not have permitted the paintings owned by the institute to remain at Rome one day longer."

"The jury, in order to force me to reopen the exhibit, refused to view the American works of art and consider them in making the awards. I conferred with the American Embassy, and as a result withdrew from the jury and advised Mr. Fox to do likewise. He declined, and, as I considered his attitude opposed to the interest of the United States and the United States exhibitors, I dismissed him from the service. The United States, of course, was excluded from the awards, but, as England, France, Germany and Spain also withdrew, there was little honor or glory in the awards."

MR. FOX'S REPLY.

Rome, Jan. 27, 1912.

"I have just learned from letters and clippings received that Harrison S. Morris, the Commissioner of the United States at the late Exposition of Fine Arts at Rome, has made an attack on me in an interview in certain Philadelphia newspapers of December 29, 1911. I feel constrained to reply only because silence on my part might be taken to mean that I was in the wrong. The matter is somewhat complicated, but I shall be as brief as possible. Mr. Morris's difference with the Italian Executive Committee, which led to the

closing of the American pavilion before any of the other pavilions were closed, is much more important than any personal issue between Mr. Morris and myself, but as he has persisted in involving me I send collaterally a statement of the Committee's side of the case, made by one of its officials, to Professor Homer Edmiston, a newspaper correspondent in Rome. An examination of the statement might, I think, lead any person of average experience to believe that the insurance question could have been adjusted if the Committee had been approached in a friendly, instead of an antagonistic spirit. It was a situation which called for at least some elementary diplomacy and some effort at politeness, in view of the fact that the United States had come to this competition on invitation of the Committee and was its guest. Mr. Morris was the only Commissioner who had any trouble with the Committee about this matter.

"Regarding myself, Mr. Morris declares that as I remained on the International Jury of Awards after I had been ordered (not 'advised') by him to retire, I was 'disloyal to the United States and to the interests of the owners of the works of art whose property was in danger by lapse of the insurance.' He also says that I had received a decoration from the Italian government as the price of my disloyalty. 'Disloyal to the United States!' That is rather a weighty phrase; it only means that I had a disagreement with Mr. Morris and it does not interest me. But the imputation that my course was or might have been injurious 'to the interests of the owners of the works of art, whose property was in danger by lapse of the insurance' touches me deeply. I had just as strong a sense of responsibility to the owners as the Commissioner, and neither Mr. Pennell nor myself would have dreamt of doing anything to endanger the American exhibits. The wording of this accusation is very like Mr. Morris. It is intended to convey, and at the same time, without taking responsibility for the deductions, first, that my remaining on the jury after he had ordered me to retire might cause a loss of insurance to the owners in case of fire; second, through intentional reticence as to the fact that I was alone in my 'disloyalty.' These insinuations might impress those from whom the facts have been concealed."

The Detailed Story.

"Mr. Morris closed the American pavilion on the 31st of October last. England, France, Germany, and Japan closed a month later and all the other countries remained open until the 1st of January. The first three named countries had insured their own works of art; the others, including the United States, accepted the insurance offered by the Committee, who for its own safety had reinsured in the London Lloyds Company. Mr. Morris had construed the Lloyds policy to permit him to keep the American pavilion open to the public only until the 31st of October. After that date and until the 1st of January the insurance would be good for transit. Under this provision the exhibits could remain in the closed building and be protected against loss just as if they were in transit. The building remained closed and the interests of the owners were, therefore, according to Mr. Morris's own theory fully safeguarded. No subsequent dereliction of mine in remaining on the jury did or could interfere with this status. If, on the other hand, the insurance had lapsed for the want of the payment of the balance of the premiums, it is difficult to see how my retirement would have improved the situation. According to the ordinary meaning of the term 'lapsed,' the insurance was void for all purposes after the date of lapsing. Upon the discovery of the 'lapse' by Mr. Morris, his duty was clear. If he did not believe in the sufficiency of the Commit-

tee's own guarantee, and the Committee refused to supply satisfactory insurance on the American exhibits, he should have taken out a special policy for at least the short time it would require to pack and remove the exhibits, or as an alternative he should have cabled the State Department for instructions. Neither of these things was done. It is true no public officer is called upon to pay money out of his own pocket for public purposes, but I am inclined to think that under the circumstances any other Commissioner would have advanced the few hundred dollars necessary, and endeavored through a sentiment of national pride to fulfill the promises of the circulars made to the artists and to wind up the American exhibit at Rome with dignity and good feeling. In justice it must be said that the other commissioners did not share Mr. Morris's fears and suspicions of the Committee, although they were just as solicitous for the interests of their exhibitors as he was of his. None of them demanded extra insurance or closed their sections for want of it. One of them said to me: 'I am entirely satisfied. The Italian State is behind this Committee and its honor is pledged to see that the Committee pays its obligations.'"

Morris Names The Jurors.

"Mr. Morris did not take the section out of competition for the prizes when he closed the pavilion on the 31st of October. The jury met after that date. Mr. Morris was a member of it and voted with it. As a convenient method of choosing the jury the Commissioners had been invited by the Committee to name as members a number of persons in proportion to the number of exhibitors in their sections. The United States had over 300 exhibitors and its quota of jurymen was therefore the maximum, three. Mr. Morris named himself first, Joseph Pennell and myself being the other two. The jury did me the honor of electing me one of its secretaries. On the 8th of November, in the midst of the voting Mr. Morris withdrew from the meetings and declared the section out of competition. This is not to be confused with the closing of the pavilion. That was an entirely different matter and was settled on the 31st of October. Mr. Morris gave as his reason for withdrawing that the jury did not intend to judge the American exhibits. In this he was absolutely in error. The jury had received no instructions from the Committee not to visit the American section; in fact, it was entirely independent of such instructions. The jury was willing and intended to consider all the exhibits in the Exposition and in view of Mr. Morris's excited frame of mind, agreed especially to pass on the American exhibits although the pavilion had been closed. This is attested by the minutes of the meeting of Nov. 9. It was only the act of the commissioner himself in refusing to change his decision that prevented the visit. Mr. Morris may or may not have been within his rights in taking the section out of competition. That is a question for American artists to settle. But the fact that our section was no longer participating did not necessarily impair the standing of the three Americans as jurors. England, France and Germany were not in the competition yet their appointees served on the jury at the invitation of that body and the Committee. After Mr. Morris left the jury he ordered Mr. Pennell and me to retire. We regarded his action as petulant and unnecessary and refused. We could not agree with his notion that the United States exhibit was a personal enterprise and that we were 'his representatives' to carry out his orders on the jury. As Mr. Pennell puts it, 'we considered ourselves merely as members of the international tribunal, whose authority only we could recognize.' If we had withdrawn it would have served no purpose whatever except to satisfy Mr. Morris's whim. We therefore continued to serve and for the additional reason that we were requested to do so by our fellow jurors and especially in my own case, as I had accepted the duty of keeping the records of the jury and attesting its findings when its work should have been completed, sharing this duty with the other secretary, Mr. Julian Leonard of the French Section. It is absurd to say that I was disloyal to the exhibitors. This charge is one of those characteristic outbreaks that went far to prevent the success of the United States participation at Rome."

Was This Disloyalty?

"In his statements to the papers Mr. Morris has deliberately suppressed the information that Mr. Pennell also refused to obey and was likewise 'disloyal to the United States and to the owners, etc., etc.' Mr. Pennell not only served with me on the preliminary jury but he also committed the aggravated offense of allowing himself to be elected to the final jury, and served on it to the end. On the record, therefore, his 'disloyalty' must have been twice as heinous

as mine. But not a word of this from Mr. Morris. To give the impression that I was alone in my culpability might serve to make the case stronger against me. Certainly this impression became current for it was stated in one of the papers sent me that 'all the members of the American Commission (including Mr. Pennell) resigned except Mr. Fox and he was 'dismissed from the service,' Mr. Pennell's attitude and mine toward the Commissioner were precisely the same and while I alone am responsible for my own acts, I mention Mr. Pennell's part in this incident because the omission of his name from it is an example of the want of frankness and fairness with which this matter has been exploited on the part of the Commissioner. There is no doubt that if this Jury, composed of thirty-two members among whom were some of the best-known artists and critics in Europe, had been permitted to visit the American section the exhibits would have been judged impartially and with the disposition to give them a high place in the competition, as was generally understood from the jurors individually. The votes cast for myself as one of the secretaries of the preliminary jury and for Mr. Pennell as a member of the final jury, in both cases almost unanimous, helped to prove there was no animus against the Americans. We were treated both by the Jury and by the Italian Committee with the utmost consideration."

Did Embassy Approve?

"Mr. Morris has repeatedly asserted that the United States Embassy at Rome approved of his acts. If he means to give the impression that the Embassy approved of his order to Mr. Pennell and me to leave the jury, I assert positively that this is not true. On behalf of Mr. Pennell and myself, I had a conversation by telephone with Mr. Charles S. Wilson, the First Secretary and Chargé d'affaires, on the day that the Commissioner had finally announced the section out of competition. The Ambassador was away from Rome. I told Mr. Wilson that Mr. Morris had ordered us from the jury; that we had refused to obey and we wished to know whether the Embassy disapproved of what we had done. Mr. Wilson's answer was: 'I have no authority in this matter and have no opinion to give. We know nothing about the jury. The question has not been referred to us. It lies entirely between Mr. Morris and the State Department.'"

Mr. Fox's Decoration.

"Mr. Morris charges me with receiving a decoration as a reward for my disloyalty. That is easily disposed of. The secretaries of other countries were named for this distinction as well as myself, and so were the Commissioners. It is a compliment paid to the country rather than to its representatives. Mr. Morris was debarred from receiving his decoration by the Constitution of the United States while he was Commissioner. Now that his official relations with our Government are about to cease I have no doubt he will be able to obtain it in spite of his angry and inconsiderate behavior to the Italian Committee."

Letter of Signor Pica.

(Translation.)

My dear Fox:
I remember very well, as a member of the jury for the International Exposition of Arts at Rome, that all the jury several times expressed the wish to visit officially the very interesting pavilion of the United States and that only the declaration—very clear and several times renewed—of the placing of this pavilion out of competition persuaded us all, to our great regret, to renounce the projected visit and the designating of the American artists worthy, in our judgment, of being taken into consideration for the prizes, as we had done for the pavilions of the other nations.

Cordially yours,

Vittoria Pica,

Special Roman Commissioner for the Fine Arts.

MINUTES OF 6TH MEETING, INTERNATIONAL JURY. Nov. 9, 1911.

(Translation.)

The jury assembles at 2:14 p. m. in meeting room.

The signed roll, annexed hereto, shows 25 members present.

It had been known in the morning that the American pavilion would be visited, but Messrs. Pennell and Fox, jurors from the United States, announce that Mr. Morris, Commissioner General, had decided to place his section out of competition, and to withdraw from the jury. The President Ferrari confirms this information, and relates a conversation he had held on this subject, with the Count San Martino at half-past twelve. Messrs. Pennell and Fox ask permission also to retire from the jury, but the meeting is insistent upon making them

withdraw from this decision. Mr. Schultzeberg, juror from Sweden, makes the point moreover that the presence of Messrs. Pennell and Fox is indispensable for the second visit that the jury intends to make to the sections. Messrs. Pennell and Fox, yielding to the solicitations of their colleagues and thanking them, say they will continue to serve. The President then proposes, etc.

Statement of Exposition Committee.

Rome, Dec. 6, 1911.

"The American public has already been informed by cable dispatches of Harrison S. Morris, the American Commissioner's, version of his difficulty with the Italian committee in charge of The International Exposition in Rome. Mr. Morris affirmed in effect that the Italian management acted in bad faith, with the result that the American exhibits valued at \$500,000, must have been exposed to a possible loss by fire if the artists were to share in the prizes; that the insurance on the exhibits had been permitted to lapse, forcing the closing of the American pavilion on the last day of October in order that its contents might have the protection which still covered the removal of the works to the United States; that the Italian committee deliberately delayed the awarding of prizes which should have been given last June in order to keep the exposition open during the month of November; that England, France, Germany, and Spain had also withdrawn and that Mr. Morris having named Messrs. Fox and Pennell as 'his representatives' on the International Jury of Awards had ordered them to resign at the same time that he did and dismissed Mr. Fox 'from the service.'"

Your correspondent is authorized by an officer of the said Italian committee to make the following statement in opposition to Mr. Morris's allegations, which are damaging not only to the competence but also to the honesty of the committee.

First: The Italian Committee advised Mr. Morris, as United States Commissioner, that the said Committee, which was appointed by and represented the Italian Government, stood ready to insure the American works of Art in transit to and from Rome and during their permanence in the exposition building; that the United States Commissioner, however, was at liberty if he chose to insure the works under his charge independently. In reply Mr. Morris accepted the Committee's offer. Similar communications in regard to insurance were sent to Commissioners of other countries, and some of them, for example, England, France and Germany, elected to insure independently of the Committee. The twenty countries that accepted the Italian Committee's insurance held it and the Italian Government which it represented, responsible. The same is true for the owners of the ancient works of art which were loaned for Retrospective Exhibition in Castel St. Angelo and which far exceeded in value all the works contained in the American Pavilion.

The Lapsed Insurance.

"Second: The Italian Committee chose to reinsure itself with the Lloyd's Company of London, a transaction which was none of Mr. Morris's or any other Commissioner's business, as every other Commissioner but Mr. Morris recognized. It is not to be supposed that the Committee, having thus reinsured itself for all this property, valued at between twelve or fifteen million dollars, would jeopardize such insurance by not paying the premiums. Mr. Morris's statements, therefore, that the insurance had been allowed to lapse and that it was good after October 31st only for transit, are entirely false. As a matter of fact nearly the whole of a premium of 500,000 francs had been paid, and the payment of the balance was only delayed pending the arrival from the Lloyds of certain papers demanded by the Committee. But the important point is that the American works of art were not insured by the Lloyds at all but by the Committee, and that this insurance did not lapse in any case. Mr. Morris's meddling, besides being useless, was a gross breach of courtesy.

As to the Awards.

"Third: Mr. Morris's statement that the Italian Committee was tremendously active in trying to keep the exposition open during November and purposely delayed the award of prizes in order to cause the various nations in the competition to hold open be-

yond the announced date, to obtain prizes which should have been awarded last June, is also false. There was no reason why the awards should have been made last June. According to its rules the Italian Committee was at liberty to keep the exhibition open after October 31st, but rather than take advantage of this right preferred to request the participating nations to continue longer. Out of twenty-three nations the United States was the only one that closed its pavilion. In regard to the competition Mr. Morris changed his mind four or five times but that he originally intended that the United States should participate is proved by the fact that he nominated himself, as well as Messrs. Fox and Pennell, to the jury, and took part in some of its meetings. The president of the jury, which began its work after October 31st, in answer to a question from Mr. Morris gave it as his opinion that the United States by closing its building had put itself out of competition. The jury, however, voted later to consider the American works, if the building were open, not necessarily to the public, but merely to its inspection. This Mr. Morris refused to assent to, finally declaring the United States out of competition.

Other Pavilions Not Closed.

"Fourth: Mr. Morris states that England, France, Germany, and Spain withdrew, in such a way as to imply that the commissioners of these nations closed their pavilions and withdrew from competition at the same time and for the same reasons as Mr. Morris. The fact is that none of them closed their pavilions and that England, France and Germany had withdrawn from the competition months before for reasons that had nothing to do with the management of the exposition. Spain did not close her pavilion, although for reasons quite different from Mr. Morris's, she did declare herself out of the competition after the jury had begun its work.

"Dismissal" Termed "Ridiculous."

"Fifth: Mr. Morris's attempt to dismiss Messrs. Fox and Pennell from the jury because they were 'his representatives' was ridiculous. They were not his representatives but representatives of the United States and once named were not in any way under his control. The various Commissioners were empowered to appoint the jurors from their respective countries in order to avoid the cumbersome method of having them chosen by vote of the exhibiting artists. Before he resigned from the jury, it may be added, Mr. Morris had pretended to dictate that the provisional jury should finish its work in one week and the final jury in another. But since the provisional jury had to select 200 works out of about 8,000, and the final jury had to choose only a few prize winners out of this 200, it was decided by the jury and Commissioners in joint meeting to allow the provisional jury twelve days and the final jury three.

Mr. Pennell As Juror.

"Sixth: The Italian Committee's relations with the Commissioners and also with the artists of all other nations have been completely cordial and harmonious from the first. And notwithstanding the unpleasantness to which Mr. Morris's conduct has given rise, the Committee wishes to express its high appreciation of the uniform courtesy and consideration shown it by Mr. Fox, the American Secretary, and also its appreciation of the services of Messrs. Fox and Pennell as jurors. Mr. Pennell was chosen to membership on the final jury, although at the time he was elected the United States was a non-participating country, not merely in recognition of his high abilities as an artist and a critic, but also because the Italian Committee wished that in this final event of the art exhibition the United States should be represented by a man worthy of such a nation."

Injury to American Art.

"It was furthermore to be observed that a great injury was done to the artists exhibiting in the American Pavilion by the withdrawal of their works from the competition for reasons which it now appears were no reasons at all. These artists had sent the products of their best labor away from their studios and away from the American market for a year on the chance of winning valuable money prizes and other honorable distinctions. In fact a member of the jury has stated that in his opinion some prizes would have gone to the American pavilion. Not only this, but since the Italian Committee had set aside some of the money originally intended for prizes for the purchase of works exhibited for the National Gallery, and since many private buyers defer their acquisitions until towards the close of such an exhibition in the expectation of lower prices, American artists have been deprived of their best chance for selling."

Insurance Question Explained.

In regard to the question of insurance of the works of art in the American pavilion at the International Exposition of Fine Arts in

Rome, which Mr. Morris made the pretext for closing the pavilion on October 31st, at the same time accusing the Italian Committee of bad faith in the matter of said insurance, your correspondent has obtained the following additional statements from a member of the Executive Committee:—

The Committee knows that Mr. Morris had some correspondence with Mr. Shields, a representative of the Lloyds Company in London, in regard to the insurance of the American pavilion, but does not know exactly how Mr. Morris put his questions to Mr. Shields. It does know, however, that Mr. Shields wrote to the Japanese Commissioner to whom Mr. Morris had suggested some fears on the same subject, that all the goods in the Japanese pavilion were covered by insurance up to the 31st of December, 1911, both while on exhibition and during transportation, and that Mr. Morris received a similar reply.

The Committee had taken what is called an open policy for £10,000,000 (sterling) on all works of art and other valuables insured by it, in the Roman Exposition, for the whole year of 1911. That is, as we have stated already, that Committee was the corporation that gave the insurance to the various owners, and reinsured itself with Lloyds. The terms of this policy allowed the inclusion in the benefit of the insurance whatever articles the Committee choose, subject only to proper notification to the Lloyds Company and classification of said articles. Fixed terms were not set for the payment of the premium, and it was not stated in the policy that the insurance shall be valid for a part of the year while the goods were on exhibition and for another part while they were being transported. In matter of fact, some of them were in the Exposition building longer than others.

In the Exposition's programs, published more than two years before the Exposition opened, a simple preliminary announcement had been made of a Fine Arts exhibition, March to October. It was an announcement which could have no binding legal effect because the Committee's rules allowed it to keep the exposition open longer if it should see fit, and the insurance contract contained absolutely nothing to the contrary. Mr. Shields, however, thought he was entitled to consider the end of October as the official date of closing, and to demand special conditions for the insured goods after that time. The Committee contended, for the reasons already indicated, that the conditions of the insurance contract should not be altered in any way. At the time of the dispute it had already paid 400,000 francs on the total premium of 500,000 francs and refused to pay the balance until the question was settled. Mr. Shields finally admitted the justice of its contention, whereupon the Committee paid the balance of the premium as originally stipulated."

"It seems probable that Mr. Morris corresponded with Mr. Shields while the question between him and the Committee was still unsettled, and that in writing to Mr. Morris he expressed the opinion that the Committee ought to close the exposition as at first announced. However this may be, the point to be insisted upon is this, that in any case, since Mr. Morris had accepted the Committee's insurance, it was the Committee and not the Lloyds Company that insured the works in his care, and that the relations of the Committee with the Lloyds were absolutely none of his business."

American Pavilion Alone Removed.

The Executive Committee of the Rome Exposition and the Mayor of Rome have destined Valle Giulia, where the Fine Arts exposition has been held, to be a place for the holding of exhibits from year to year, though without any fixed program, of the fine and useful arts and handicrafts. The Main or Italian pavilion was destined to be a permanent exposition building from the first, and the good news came in the last week of November that the fine English pavilion was to remain as the home of an institution in which the present British School of Rome, which is devoted to literary, historical and archaeological studies, is to be combined with a school for the training of painters, sculptors and architects. It has been distinctly stated by the authorities in charge of this institution that the building will be used from time to time for shows of this nature. And Russia and Hungary have also announced their intention of making their pavilions permanent. Thus every year visitors to Rome will be able to see samples of the best the world can offer, not only in painting and sculpture, but also in all the artistic handicrafts and industries, such as those in fine cloths and tapestries, pottery, glass, ceramics, iron and leather in bookbinding, in the illustration of books, newspapers, and magazines, and so forth.

As the United States is pre-eminent in so many of these trades and industries, in the various forms of illustration for example, and in such celebrated industries as that of the Tiffany glass and Rockwood pottery, it is much to be regretted that the American

pavilion will not be made permanent for such exhibitions, more especially as it could easily have been made so on account of the firmness of the structure. But as Mr. Morris, the American Commissioner, preferred to dispose of its material to a Roman contractor, it is much to be hoped that the United States will find another way of being represented in the exhibits to be held at Valle Giulia."

ISRAELS MEMORIAL AT HAGUE.

The exhibition of the works of Joseph Israels, arranged by the Artists' Association at the Hague, was anticipated with the greatest interest. It was hoped that the 86 pictures loaned by private collectors might reveal qualities in the work of the recently deceased master hitherto unknown. This however, was unfortunately not the case. The pictures sent in only strengthen the early opinion about Israels' work. In the series of typical pieces which depict the doings of pretty fisher-children, unhappily one can never help feeling that the especially neat and tidy little girls who have posed in a warm dry studio, would never willingly splash about the damp seashore. In this earnest sentimental representation of the life of fisherfolk there is great contradiction; Israels also, has never caught the mystic power of light. When it serves to bring into prominence a venerable head the light is there, and it is the same with the handling of materials. An exception to this may be found in a group of earlier works where the handling of light and material recall the old masters—for instance: "Die Spieler" and in "Erwartung." Other noteworthy pieces in the exhibition were the "Gesetzschreiber" and "Der Mann des alten Volkes" in which Israels returns to the features of his faith. Here the master perceived more than anyone else and knew how to seize and convincingly represent what he saw in the old man of the Ghetto. These pictures show an extraordinary great truth in the achievement of art.

SHIRLAW AT CENTURY.

The Walter Shirlaw exhibition, which has been traveling through the country for the past year, is now on at the Century Club. Several important canvases, however, which were shown when the display was first viewed in this city, are missing, and some unfamiliar canvases have taken their place. Among these are Holland, German and Italian subjects.

TORONTO ART NOTES.

The fifth annual exhibition of the Canadian Art Club opened Feb. 8 with a large attendance of art lovers.

The exhibition this year is of a high order, nearly all the members being represented with the addition of two new ones. J. W. Morrice sends six canvases, all harmonious and quite in his usual vein. Horatio Walker has two large canvases which occupy prominent places. Curtis Williamson has also a good showing in the fine portrait of D. R. Wilkie, Esq., the club's Hon. President. Ernest Lawson contributes four canvases in light atmospheric tones.

The landscapists come well to the front this year. President Homer Watson is represented in his usual bold and strong manner. W. Edwin Atkinson contributes several fine canvases, one being a large "Cloudy Moonlight," together with several French landscapes. Edmund Morris with his broadly painted Western landscapes, Archibald Browne in tender twilight effects. J. Kerr Lawson, Clarence Gaynor, Wm. Hope, G. B. Bridgman, Maurice Cullen, Wm. Brymner, Wm. Clapp and Graham—these with the sculpture work of Walter Allward and Phimister Proctor complete a most interesting show, the finest in the club's history.

COLLECTORS COMBINED SALE.

The two nights' auction sale of 158 foreign and American oils and 300 sketches by Jan van Beers from the estates of Mary A. Yerkes and Isaac Stern, and owned by Messrs. Guy R. Bolton, Charles B. Lawson, J. H. Stanford and Mrs. Clarence M. Hyde, in the Plaza Hotel ballroom on Monday and Tuesday evenings last, conducted by the American Art Association, with Mr. Thomas E. Kirby as auctioneer, was largely attended, and resulted in the fair total for the necessarily heterogeneous collection of \$135,330. The first night's sale total for 80 pictures was \$32,510, and the second night's total was, for 78 pictures and the 300 sketches by Van Beers, \$102,820.

There were many surprises and not a few bargains in the sale. The prices ruled low for the most part, except for the good Americans owned by Mr. Lawson which sold well on the whole. The lowest prices obtained were for the pictures owned by Mr. Bolton, with a few exceptions by, or attributed to, masters of the early French school. Mr. Bolton stated in a letter to the auctioneer and given by the latter to the press, that his collection had been formed by his great Uncle Admiral Gambier of Buckinghamshire, England, and had been added to by his grandfather and himself, and that the greater number of the paintings were bought previous to 1840, the majority of the older ones from Martin Colnaghi, London, notably the Titian drawing (sold for \$325), the Vestier (sold for \$325) and the large canvas, "Portrait of Comtesse de Parabere," attributed to Nattier (sold for \$5,100).

As an evidence of the lottery of a picture auction, the following prices at the first session of Monday night may be noted: "Portrait of Henry VIII," given to Hans Holbein the younger (Bolton collection), \$450; "Afternoon," by A. H. Wyant (American—from Lawson collection), \$825; "Chansons d'Amour," given to Watteau (Bolton), \$525; "Atropos," given to Greuze (Bolton), \$65; "St. John with Lamb," given to Murillo (Bolton), \$160; "Gerome in his Studio," by Gerome (bought by W. B. Franklin) for \$1,175; "Flute Player," given to Lancret (Bolton), \$1,000; "Girl with Dog," given to Greuze (Bolton), \$380; "Landscape and Cattle," given to J. Ruisdael (Yerkes), \$100; "The Maypole," given to Gainsborough (Stanford), \$100; "Near Arkville," by J. Francis Murphy (American—Lawson), \$800; "October," given to Corot (Stanford), \$170; "Misty Morning—Adirondacks," purchased from Wm. Clausen, and given to Homer Martin (Lawson), \$1,100; "Autumn Wood," by H. W. Ranger (Lawson), bought by H. Schultheis for \$160; "Evening Glow," by George Inness (Lawson), bought by Holland Galleries for \$625, and works given to Vigee Le Brun, Berchem, Vestier, Netscher and Raeburn (all from Bolton collection), sold respectively for \$330, \$375, \$325, \$150 and \$325, and to, respectively, Messrs. Wormser, Stanley, Jennings, Glendenning and Phillips.

The highest figure of Monday night's sale was \$3,100, paid by an agent for the flashy "Portrait of Louis XV in State Robes," given to Carle Van Loo, from the Bolton collection. A good Bouguereau (Yerkes), "The Little Pouter," was secured by Mr. D. G. Dery for \$2,100. The titles and sale figures above given tell the story of the sale to the *cognoscenti*. There were several private collectors and many dealers present.

Second Session.

The ballroom was again well filled on Tuesday evening, and again with an audience in which were collectors and many dealers. Prices with, on the whole, a higher average of pictures, ruled higher. Again there were many surprises and some bargains. The fine poetical Cazin, "Moonlight at Midnight" (Yerkes), a far better and more attractive picture, in the estimation of art lovers present, than the "House at Ecouen," which brought \$25,200 at the preceding Plaza sale from Senator Clark, went to an agent for only \$8,700, while the large decorative "Portrait of Comtesse de Parabere," given to Nattier (Bolton), brought only \$5,100 (like Postum, there was a reason). The Americans on the whole did well.

Mr. David Belasco secured several prizes, not the least the panels covered with 300 thumb-box sketches and larger finished pictures by Jan van Beers (Yerkes), which he captured for \$960, or about \$3.20 each. Mr. Belasco will frame up most of these charming sketches and pictures, for the most part landscapes, and have a fine collection of typical examples of the Belgian painter. Mr. Ederheimer, the dealer, who bought many pictures, is reported to have purchased the same for Mr. Bolton.

The lesson of the sale would appear to be that in a mixed collection the necessary admixture of inferior and doubtful pictures,

will pull down the prices of even some of the best of their fellows.

The list of pictures sold with title, artist, buyer's name, when obtainable, and price follows:

Courtship, F. Streitt; J. J. Sowney.....	\$65
Idleness, Jan Van Beers; A. B. Meyers.....	140
The Courtship, H. Kauffmann; D. G. Dery...	330
A Tale of Love, Van Beers; A. B. Meyers....	160
Henry VIII, Hans Holbein, the Younger; R. Glendenning.....	450
The Duc de Nanteuil, C. Audran; R. Ederheimer.....	125
The Artist in a Henry Tro's Costume, Van Beers; Dr. P. J. Ottinger.....	120
Head of a Girl, Jacques; Dr. P. J. Ottinger...	300
Game of Cards, S. Buchbinder; Th. Heinemann of Munich.....	210
Girl Reading, B. Eggleston; C. Cryder.....	70
Girl in Red, R. L. Newman; David Belasco...	105
Social Call, Jimenez y Aranda; J. J. Sowney...	220
Afternoon, A. H. Wyant; Wm. Macbeth.....	825
Trying His Weapons, A. A. Lesrel; H. Schultheis.....	140
Cattle on the Bronx, W. H. Howe; R. Walter Leigh.....	120
Atropos, Greuze; M. Slog.....	65
Chansons d'Amour, Watteau; Wm. B. Thompson.....	525
St. John with the Lamb, Murillo; Wm. B. Thompson.....	160
Pick-a-Back, Israels; Miss C. A. Graham, St. Louis.....	675
Portrait of the Artist Gerome; W. B. Franklin	1,175
Girl with a Dog, Greuze; W. E. Wormser.....	380
Le Joueur de Flute, Lancret; W. W. Seaman, agent.....	1,000
Le Baiser Defendu, L. L. Boilly; M. Slog.....	500
Whaler Trying Out, J. G. Tyler; E. G. Drecherhoff.....	130
Landscape and Cattle, J. Van Ruisdael; E. G. Drecherhoff.....	100
The Maypole, Gainsborough; E. L. Lueder.....	100
Capri, L. Monteverde; J. B. Wilbur.....	105
On the Bronx, F. K. M. Rehn; R. Walter Leigh.....	150
Near Arkville, J. F. Murphy; Knoedler & Co.	800
Cat and Kittens, J. H. Dolph; R. W. Leigh.....	110
October, Corot; R. Glendenning.....	170
La Bourboule, Harpignies; Knoedler & Co.....	110
Close of Day, Mauve; M. B. Phillip.....	530
Girl's Head, G. Max; D. G. Dery.....	275
Classic Landscape, Claude Lorrain; W. P. Fenton.....	250
Old Fashioned Girl, M. R. Dixon; C. Cryder.....	100
La Petite Bouquetiere, L. B. Perrault; D. G. Dery.....	210
A Queer Fish, J. G. Brown; Lanthier & Co.....	360
Les Maraudeuses, P. L. Bouchard; A. T. Schofield.....	100
The Marsh, R. W. Van Boskerck; J. J. Sowney	200
Approaching Storm, G. H. Bogert; Harrison Williams.....	350
Misty Morning on an Adirondack Lake, H. D. Martin; W. W. Seaman, agent.....	1,100
"A Shine, Sir?" J. G. Brown; J. W. Fleming.....	390
What Shall the Answer Be? M. R. Dixon; E. G. Drecherhoff.....	170
Autumn Wood, H. W. Ranger; H. Schultheis.....	160
Evening Glow, G. Inness; Holland Galleries.....	625
Le Plan de Campagne, von Brozik; H. Schultheis.....	310
Italian Landscape, with Peasants and Cattle, Berchem; M. E. Wormser.....	330
Mile, de St. Aignan, Vigee-Le Brun; L. Stanley	375
La Duchesse de Nanteuil, Vestier; O. G. Jennings.....	325
Admiral Cornelius De Witt, Netscher; R. Glendenning.....	150
Master Dundas, Raeburn; M. B. Phillip.....	325
Cattle Drinking, Jettel; Dr. Paul Mersch.....	250
Lady with Ruff, Pourbus; Blakeslee Galleries.....	875
Along the Shore, September, C. M. Dewey; R. W. Leigh.....	22
Refreshment by the Wayside, J. R. Goubie; J. J. Sowney.....	380
Breakers on the Massachusetts Coast, F. K. M. Rehn; E. H. Hawkins.....	250
Glimpse of the Sea, F. B. Williams; W. Macbeth.....	400
Homeward Bound, G. H. Bogert; H. Williams.....	610
Richard Parkes Bonington, Sir Thomas Lawrence; J. J. Sowney.....	250
Dutch Lady, Paulus Moreelse; Frank A. Vanderlip.....	850
Dutch Lady, De Keyser; Blakeslee Galleries.....	1,600
Ponte di Rialto, Canaletto; F. A. Vanderlip.....	160
Spanish Tavern, J. Worms; J. J. Sowney.....	775
Landscape, L. Jettel; Dr. Paul Mersch.....	220
La Lettre d'Amour, Fragonard School; O. G. Jennings.....	225
Princess Mary, Sir Peter Lely; Mr. Stanley.....	225
Madame de Rohan, Duchesse de Chevreuse, Largilliere; James Elverson, Jr.....	190
Pastoral Music, School of Watteau; Leventritt.....	105
After the Chase, A. A. Lesrel; Henry Schultheis.....	550
Sudden Storm, G. Hacquette; Mrs. D. G. R. Ushikubo.....	300
Springtime, A. von W. Kowalski; M. Tanenbaum.....	825
Halt at an Inn, J. Rombouts; Jules C. Levi.....	2,100
Little Pouter, Bouguereau; D. G. Dery.....	200
Peacock and Other Birds on a Terrace, M. d'Ondecoster; F. K. Sturgis.....	425
Othello and Desdemona, Benjamin-Constant; D. G. Dery.....	800
Portrait of Louis XV. in Robes of State, Van Loo; O. Bernet, agent.....	3,100
Le Lac d'Amour, Bruges, Frans Stroobant; W. D. Paul.....	175
Indolence, Jan Van Beers; D. G. Dery.....	\$120
A Reader, L. C. Hermann; Mrs. P. M. Rouss	290
Landscape, Robert C. Minor; W. W. Seaman, agent.....	210
A Mousquetaire, J. B. Irving; J. J. Sowney.....	305
Miss Ada Rehan as Lady Teazle, Jan Van Beers; W. Henry.....	650
Leisure, Jan Van Beers; David Belasco.....	260
Winter, Jan Van Beers, David Belasco.....	250
At the Window, Isabey; Ed. Brandus.....	400
Wishing God Speed, P. Potter; Kleinberger Galleries.....	600
La Leçon De Chant, G. Boldini; M. Knoedler & Co.....	775
Curzon's Mill, Wm. M. Hunt; Wm. Macbeth.....	200
Dappled Valley, F. Ballard Williams; R. Glendenning.....	150
Sunset, A. H. Wyant; Wm. Macbeth.....	800
Connecticut Hillside, H. W. Ranger; O. LeMaire.....	620
Reclining Venus (drawing), Titian; R. Ederheimer.....	325
Fête Champêtre, Watteau; Mrs. Geo. T. Johns.	4,500
San Giorgio Maggiore, F. Guardi; R. Ederheimer.....	550
Les Jeunes Amants, Fragonard; R. Ederheimer	1,800
Gray Day, A. H. Wyant; Wm. Macbeth.....	1,450
Despatch Bearer, Berne-Bellecour; J. J. Sowney.....	375
Une Pastorale, J. B. J. Pater; R. Ederheimer.....	375
Autumnal Evening, J. F. Murphy; O. Bernet, agent.....	1,700
Meditation, Marie R. Dixon; Wm. M. Lawson.	210
Blindman's Buff, Meyer Von Bremen; D. G.	

Dery.....	1,200
The Swan, E. J. Aubert; I. Friedenheit.....	160
Love's Missal, Alma-Tadema; Capt. Delamar.....	1,350
Moonlight, G. H. Bogert; F. A. Vanderlip.....	350
Venice from the Giardinetto, Rico; M. Knoedler & Co.....	1,100
September Afternoon, J. F. Murphy; A. H. Cosden.....	1,375
Surf, F. K. M. Rehn; H. A. Thorne.....	210
Landscape, A. H. Wyant; O. Bernet, agent.....	3,500
Cattle Under Willows, Wm. H. Howe; Max Rosenberg.....	275
Winter Scene, A. Termeulen; W. A. Graner.....	150
Landscape with Cottage and Church, Hobbema, R. Ederheimer.....	500
Apple Blossoms, Bruce Crane; F. A. Vanderlip	370
Summer Afternoon, A. H. Wyant; W. W. Seaman, agent.....	3,100
Le Chien Gâte, La Tour; R. Ederheimer.....	250
Chiron & Achilles, R. Santi; R. H. Lorenz, agt.	650
The Letter, Alfred Stevens; M. Knoedler & Co.	500
Venus et Amour Endormie, Boucher; Mr. Cryder.....	650
La Joconde, Diaz; I. N. Rogers.....	525
Russian Street Scene—Night, Kowalski; D. G. Dery.....	650
Une Cantatrice, Drouais; David Belasco.....	250
Sir James Innes-Ker, Raeburn; O. Bernet, agt.	700
La Musique, Watteau; R. Ederheimer.....	450
Marshland, Corot; Mrs. M. Lewis.....	4,450
Summer Evening, Jan Van Beers; M. Hart.....	380
Approaching Shower, Troyon; O. Bernet, agt.	3,500
Fontainebleau Clearing, Rousseau; I. N. Rogers	1,300
Showery, George Inness; H. Schultheis.....	1,600
Waterford, Robt. C. Minor; W. W. Seaman, agt.	560
Autumn Afternoon, L. P. Dessert; W. W. Seaman, agent.....	400
October Moonlight, G. H. Bogert; W. A. Graner.....	410
The Proposal, Defregger; C. A. Du Bois.....	3,750
Sermon sur L'Abstinence, Vibert; L. A. Lanthier.....	2,900
Diana at Rest, F. Ballard Williams; Harrison Williams.....	725
Autumnal Sunset, G. H. Bogert; C. Jacobs.....	435
Near Southampton, Thomas Moran; O. Bernet, agent.....	2,000
Catherine II of Russia, Largilliere; R. Ellison.	250
At the Watering Place, V. Huguet; H. B. Smith.....	375
La Petite Menagere, Chardin; R. Glendenning.	350
Moonlight at Midnight, Cazin; W. W. Seaman, agent.....	8,700
A Lady, Coello; T. J. Blakeslee.....	275
Portrait of Burridge, T. Phillips; A. C. Hencken	250
Dance of Nymphs, R. Wilson; Mrs. Ushikubo.....	175
Cupid and Butterfly, Bouguereau; J. N. Willis	3,100
A Burgermeister, Mierevelt; T. J. Blakeslee.....	2,100
Mme. Valliere, Mierevelt; L. G. Ormand.....	650
Duchesse de Fontange, Tocque; Capt. Delamar	2,500
The Grand Canal, Canaletto; H. Schultheis.....	560
L'Amour Vaincu, Natoire; Mrs. Geo. T. Johns.	575
Le Triomphe D'Amour, Natoire; Mrs. Geo. T. Johns.....	575
La Comtesse de Parabere, Nattier; O. Bernet, agent.....	5,100
Road Through the Woods, F. Lamoriniere; Ed. Brandus.....	300
Lady Maria Oglander, Lawrence; T. J. Blakeslee.....	7,100
Countess of Worcester, Van Dyck (attributed)	210
Dr. P. Mersch.....	210
The Music Lesson, Metsu; F. Height.....	210
Landscape, H. P. Smith; Ed. Brandus.....	425
Sketches (300) Jan Van Beers; David Belasco	960
Grand Total.....	\$135,330

KINNEY COLLECTION SOLD.

Paintings and bronzes from the estate of the late Francis S. Kinney were sold at the Fifth Avenue Art Galleries on the evenings of Feb. 15 and 16 for \$16,332. Millet's "Shepherdess and Sheep," went to Mr. H. Schultheis for \$1,250; "Evening in Limousin," by J. Dupre went to Mr. Edward Brandus for \$635; "Venice," by Ziem, went to Dr. Louis Spiegel for \$1,250, and "Shepherdess and Flock," attributed to Jacque, to Mr. B. H. Denison for \$675; Mr. Martin Beck secured Thaulow's "River in Winter," for \$610.

V. G. FISCHER CO. SALE.

The auction of the property of the V. G. Fischer Company of Washington, at the Anderson Galleries, which began Monday last, has been in progress every afternoon and evening of the week, and will close this afternoon. The attendance has been good and fair to good prices have been obtained, especially for some of the paintings.

The total for the art objects sold at afternoon and the paintings sold at evening on Monday was \$5,000. The art objects comprised ivory and wood carvings, Dresden, Delft and French porcelains, curios and bronzes. The pictures included works by contemporary American and foreign artists.

The third session, Tuesday afternoon, brought out fans, miniatures, clocks, snuff-boxes, and cabinet objects, which brought a total of \$2,680.75. The paintings sold Tuesday evening, 74 in all, brought a total of \$12,840.50. The highest figure, \$3,000, was paid for a Van Marcke, a strong unusual example, and the second highest figure, \$1,350, was paid for a Joseph Bail, "The Lacemakers." A Trouillebert brought \$750, a fair Israels, \$555, while a portrait of J. J. Augerstein, attributed to Lawrence, brought \$450, a fine De Bock, landscape, \$400 and a Cazin, from the artist's studio, \$310.

The results of the last three and a half days' sessions will be given next week.

The exhibition of etchings by Whistler which closes to-day at the Keppel galleries has been very successful. Among the more important sales recorded are: "Nocturne Palaces," \$1,950; "Nocturne," \$1,850; "The Beggars," \$1,200, and "The Doorway," \$1,100.

COMING LAFAYETTE SALE.

A collection of relics, souvenirs and important and valuable autograph letters and other documents once owned by the Marquis de Lafayette of the Revolution, and which have come by inheritance to his descendant the present Marquis Dumottier de Lafayette, will be sold at auction at the American Art Galleries Feb. 29.

The collection is well known to collectors and antiquaires. A portion, if not all of the collection, was shown at the St. Louis Exposition of 1904, and Mr. J. Pierpont Morgan is said to have made an offer for it at that time which was not accepted. For the past few years it has been in a storage warehouse in London, where it has been inspected by many Americans, but the price asked for it at private sale has always been thought prohibitive. Mr. Vitall Benguiat made an offer for the collection in September, 1910, and it now comes here to be auctioned.

The most valuable numbers of the collection are the autograph letters and documents, which comprise letters from Washington, Andrew Jackson, Thomas Jefferson, James Madison, Count de Rochambeau and other prominent men of the time. There is a huge silver-gilt vase by Fauconnier, presented to the Marquis by the people of France in 1830, and a marble life-size bust of Washington by Filon, done from life and not over-impressive.

There is a sword given to Lafayette by the City of Paris in 1830, a piece of wood from the old frigate Alliance, in which he twice crossed the Atlantic, a cane given him by Benjamin Franklin, and some plans of Revolutionary battle fields in a silver box.

SALMAGUNDI AUCTION.

The annual auction sale of paintings at the Salmagundi Club was held at the club house on the evenings of Thursday, Friday and Saturday of last week. This year's collection was large and represented the works of many well-known artist members. The annual auction has become a fixed event in the Club's art season and is always interesting. The total for the three evenings' sales was \$7,000, as against \$6,758 last year.

Following were the best prices obtained: "Firelight Dreams," Warren Davis, \$210; "October," E. Loyal Field, \$125; "Moonlight Night," Bruce Crane, \$125; "Springtime, Staten Island," Benjamin Eggleston, \$125; "The Restless Sea," F. J. Waugh, \$155; "Oaks in September," Frank De Haven, \$121; "The Philosopher," J. Campbell Phillips, \$110; "Moonlight on the Water," F. T. Johnson, \$100; "The Bather," Ed Dufner, \$100; "Madison Square," Paul Cornoyer, \$220.

PENNA. ACADEMY DISPLAY.

(Concluded from page 3)

Charles Francis Browne's delightful feeling landscape, "Smiling through Rain—Chile," Gardner Symons' typical "Swift Flowing River," and Colin C. Cooper's also typical "Bowling Green, N. Y."

Walter McEwen, Henry R. Poore, John Noble, Johansen, Hailman, Ruger Donoho, George Oberteuffer, Edward Dufner, Guy C. Wiggins (the fine "East Wind" from the winter Academy), Robert Vonnoh (a poetic fine landscape), J. B. Davol, Fred Wagner (a truthful typical harbor scene), and Mary F. Andrade are the names of the artists best represented in Gallery K.

Some Good Sculptures.

Among the 182 sculptures in the Rotunda, time and space permit the selection for mention only of the work of Charles Grafty, J. Scott Hartley, Samuel Murray, John J. Boyle, Eli Harvey ("Bear Cub and Tortoise"), Annette St. Gaudens, L. C. Hinton, F. Piccirilli, Amory C. Simons, Ernest W. Keyser, A. St. L. Eberle, I. Konti, Solon H. Borglum, Edgar Walter (the finely modeled truthful "Nymph and Bears," from the winter Academy), Bela Pratt, Phinister Proctor (his "Princeton Tigers" and bas-relief of "Lions in Desert"), Anna V. Hyatt, I. Scott Hartley's "Hopi Stick Thrower," A. Titewad Lukeman, William Couper and Bessie Potter Vonnoh (six of her later day Tanagras, full of poetry and refinement), and F. G. Roth, 17 of his always alluring animal works.

So take we leave of the 107th Penna. Academy display with sincere regret.

James B. Townsend.

INDIANAPOLIS, IND.

The Art Association of Indianapolis began the new year under conditions, not only unpleasant but hampering to the work of the John Herron Art Institute. The funds with which the new building has been erected and the work of the institution carried on have been menaced by the heirs of the late John Herron, the English branch of whose family has recently decided to contest the will which left practically all of his estate to the Art Association. While no great fear is entertained by the public as to the outcome of the suit, the officers and board of directors hesitate to enlarge the scope of the museum's activities until a definite decision shall have been reached by the courts.

The law passed two years ago, whereby the museum was granted a fraction of a cent on each dollar of the city taxes, in exchange for services rendered to the schools of the city, has been repealed. The art school is still continuing to instruct the scholarship students from the various public schools of the city, however, free of charge, but no steps can be taken to enlarge the work until the necessary money is forthcoming from the school board.

These two causes are reacting upon the public as they tend to make persons withhold such donations or gifts as they may be inclined to make. The situation is particularly unfortunate in relation to the art school, as the year is proving the most auspicious in its history.

After the resignation of the museum's first director, Mr. Wm. Henry Fox, the board of directors acted very deliberately in the selection of a new man to carry on the work. For over a year Mr. Wm. Coughlen, secretary of the Art Association, acted as director until the appointment of Mr. Milton Matter, a young man from Marion, Indiana, who accepted the position last June. Mr. Matter was a graduate of Princeton and came highly recommended by Prof. Marquand of Princeton as a scholarship student of the university. Young, and adding to his equipment the ability to write and speak upon art themes, he seemed to possess the desired qualifications for a young and growing institution. A leave of absence was granted him for two months or more in order that he might spend the summer months in the east studying the methods of conducting the larger and older institutions in New York, Boston and Philadelphia. When he assumed his duties in September last the hope was entertained that when present difficulties were overcome the museum would march steadily forward under his leadership.

It was a disappointment, therefore, to have Mr. Matter tender his resignation last month for purely personal reasons and which the board accepted with deep regret. Mr. Matter consented to remain until February 15, by which time the board hoped to obtain a new director. Meantime, Mr. Wm. Coughlen assumed the duty as acting director.

An interesting course of lectures on the "Origin and Development of Decorative Forms" is being given at the Institute each week by Mr. Brandt Steele who, as a practical worker in applied design, is becoming well known through the middle west.

MURALS FOR NEW HAVEN.

The contract for the interior and mural decorations for the New Haven County Court House has been awarded to Gilbert White. Associated with him in the work will be Max Philipp and William Andrew Mackey.

ARTIST REPAINTS CANVAS.

Charles Hoffbauer's large mural painting, "Triumph of a Condottiere," in the recent annual exhibition of the Architectural League is a picture with an extraordinary history.

It is what might be called a repainted picture; shown in its new form for the first time at the League display. No one but an artist would have undone, absolutely remade, a work upon which the best critics of Europe had curiously united in eulogy after it had gained the highest award possible for its kind.

umphal procession of an Italian soldier of fortune entering into Florence, in the golden age of Italian fighting and painting. And that is the sentiment which curiously takes possession of one in regarding the work. Before one is a moment, a second, a single breath of a vigorous nation, keen and fresh, living its day of barbaric young splendor, as a Paolo Ucello or a Pisanello might have seen it.

Those five years of almost constant travel and observation have resulted in the development of a theory and enthusiasm which have given to America the first view of a work, superior to that which gained for Mr. Hoffbauer the praise of Europe and the final one of an enviable list of recognitions



I.—TRIUMPH OF A CONDOTTIERE.

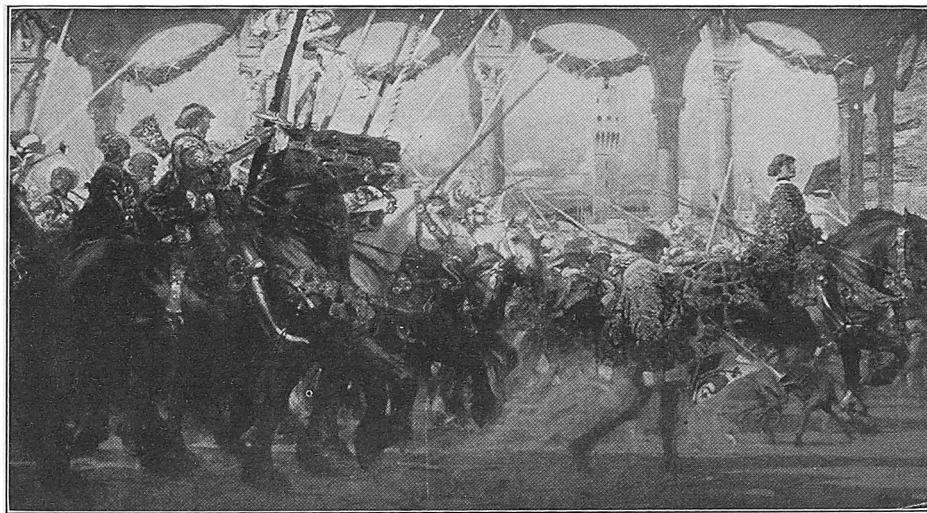
Florence—1450 A. D.

By Chas. Hoffbauer.

In recent Architectural League Exhibition.

In its original state, "The Triumph of a Condottiere," was awarded the "Prix de Salon" in 1906. For a reason unexplained, the artist refused the offer then made by the French government for the painting, and, true to his calling, dismissing commercial considerations from his mind, started off with his prize upon a voyage that began in Egypt and ended in America. Yielding to the persuasion of artistic friends in New York, the painter decided to bring the picture here upon his return from a visit to Paris last spring.

in France and other European countries. (Honorable mention for his first envoi to the Salon, 1898; following year the second medal, which put him *hors concours* at the age of twenty-three; 1902, a travelling scholarship and the Prix Rosa Bonheur prize awarded, "so says the rule," to the best picture in the Salon. This was the "Révolte des Flamands" now hanging in Memorial Hall, Philadelphia; 1904 picture, "Corner of Battlefield," acquired by the state for the Luxembourg 1905 exhibit; "Dinner sur les Toits," bought by the National Gallery of Sydney, Australia; and finally, 1906 saw the "Triumph of the Condottiere," to which was awarded the "Prix de Salon," the highest honor in French plastic arts.



II.—Same Subject As Originally Painted by Chas. Hoffbauer and which won the Prix de Salon—1906.

Here begins the curious story of a hard worker, for that is after all the most significant point. When he came to study his picture again, the artist decided that the work, which, as it stood, represented so many years of labor, no longer met with his ideas that he did not wish to exhibit it again in that form, and that he did wish to make it come nearer to his ideals. To correct the details which displeased him, the entire picture, measuring fifteen by eleven feet, he concluded should be repainted. The undertaking started last spring, endured until the moment of opening the recent exhibition.

No "Prix de Salon" probably ever had a similar fate. The reproductions, which show the two versions give no idea, of course, of the change in color, which is as great as that in the drawing.

The canvas depicts a section of the tri-

Among the columns that were written about the picture at the time of its presentation nothing is more significant than the criticism by Carl Eugen Schmidt, in the "Über land und Meer" of Berlin, and one must remember that the words are those of a German upon the work of a Frenchman.

"An artist that I have now observed for five years with increasing admiration and sympathy is Charles Hoffbauer. That which pleases me most in Hoffbauer is the fact that in spite of his great success he does not stop at the mark that he attains, as most artists, even the most celebrated, usually do. When Henner and Ziem had once realized that which best pleased the public who buy, they stood there and repeated the same subject thousands of times. Even the most delicate of artists such as Puvis de Chavannes and Henri Martin, once having found their end, never left that especial road."

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Thus wrote one of the best critics of Europe of the work that Mr. Hoffbauer did not think good enough to show to America. One wonders what he would say of the splendid picture as it hung in the Vanderbilt Gallery, with its five added years of vigor and maturity? Elizabeth Dryden.

WASHINGTON (D. C.)

The sixteenth annual exhibition of the Washington Water Color Club opened in the Hemicycle hall of the Corcoran Gallery on Feb. 14 and will continue to March 3. Miss Leila Mechlin in the "Evening Star," says: "While there are no very large pictures, there are also few of diminutive size, so the double row on the semi-circular wall continues almost unbroken and balance is nicely preserved."

Out-of-town painters have contributed largely and their works number almost as many as by the local artists. The display comprises figure painting, landscapes, marines, nocturnes and winter pictures.

The place of honor half way around the semi-circular wall, is given this year to "Matterhorn," by Lucien Powell, an exceedingly impressive and accomplished piece of work, colorful, but at the same time reticent and simple. On the opposite wall is hung a Venetian picture by the same painter. To the other side of "The Matterhorn" are hung groups of landscapes by Wm. H. Holmes and J. H. Moser. Mr. Holmes' group numbers four and Mr. Moser's group of six includes a sunset at Stockbridge, Mass., a view of the Washington Monument and a cloud and mountain picture painted in the heart of the Appalachians. Clara Weaver Parrish is represented by several sketches in pastel and etchings. There are still-lives by Elizabeth Hardenburgh. Alethea Hill Platt shows a beautiful interior, "The Day's Work Is Done." There are also good works by other artists. On the whole a very good show.

ST. LOUIS.

The paintings, drawings and sculptures by the members of the Société Nouvelle of Paris recently shown at Buffalo and Chicago, are now at the Art Museum.

This collection was reviewed in the ART NEWS when shown in Buffalo.

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E. A. SEEMAN in LEIPZIG (Germany)

AROUND THE GALLERIES

Mr. Edward G. Kennedy of Kennedy & Co., has been elected president of the Grolier Club, to succeed Mr. William F. Havemeyer. This is a deserved honor, for Mr. Kennedy has given the club for many years a devotion, and to its exhibitions a knowledge, experience and energy, rare among club members. To him the organization owes the inception and arrangement of the well-remembered Whistler etching, the Milton and other exhibitions, which have done much to bring it to its present flourishing condition.

Mr. Henry Duveen, accompanied by Mrs. Duveen, sailed on the *Adriatic* on Wednesday for the Riviera.

An exhibition of Japanese color prints is now on at the Yamanaka Galleries, No. 254 Fifth Ave., which will be continued through March. The subjects will be changed every fortnight. Notice of the exhibition will be made next week.

D. G. Kelekian of No. 275 Fifth Ave., preparatory to removal to new galleries now being arranged at 709 Fifth Ave., offers a discount on the large and varied stock of Persian and Babylonian ware, Renaissance, velvets and embroideries, Egyptian bronzes, etc., in the present gallery.

Water-colors by Florence Robinson, a pupil of Harpignies' and Dagnan-Bouveret, a member of several French and English societies, an exhibitor at the Salon, and the Royal Society of Artists' displays in London, and at the larger routine exhibitions in this country, whose work has been much praised in the Boston papers, will be on exhibition at the gallery of J. H. Strauss, 285 Fifth Ave., from Monday next, Feb. 26, through Mar. 9.

A selection of etchings by August Lepere will be placed on exhibition at the Keppel galleries, No. 4 East 39 St., on Monday next, Feb. 26.

Water-colors by John Sargent and Edward Boit will be on exhibition at the Knoedler galleries, No. 556 Fifth Ave., from Mar. 16-30.

Mr. I. Simmons will sail on the *Lusitania*, Wednesday next, for London.

Modern oils and water-colors by Dutch, French and American artists, comprising examples of such painters as Harpignies, Troyon, Kaemmerer, Boudin, Courtois, Boggs, Robert Fleury and Jacquet, owned by Mr. Julius Oehme, the veteran dealer, and who enjoys a wide acquaintance among collectors and art lovers, will be placed on exhibition at the Anderson Galleries at Madison Ave. and 40 St., today, preparatory to their sale at auction at the galleries on Thursday evening next, Feb. 29, at 8 o'clock. Mr. Oehme's retirement from business, owing to ill health some two years ago, was greatly regretted, and his name and reputation should, and undoubtedly will, attract much attention to the excellent collection of pictures which he now offers.

There will be a second session of the sale at the galleries Friday evening, Mar. 1, at which there will be dispersed a number of decorative portraits of the French school, and some charming water-colors by Fukawa Baske of Tokio, Japan, consigned by owners.

The use of "period" pianos is greatly increasing as evidenced by the continued demand for the artistic productions of Steinway & Sons.

In the studio of their "art rooms," 109

East 14 St., a fine example of this work is nearing completion—a paint finish piano of delicate shell green with Louis XVI. decoration which includes groups of musical emblems on the sides of the case, fall board and rack, fluted legs with canthus decoration in polychrome and the edge of top and the case ornamented with characteristic motif.

When finished, the piano will be glazed and "antiqued" to give the effect of an old Louis XVI. harpsichord and will be placed in the music room of a well-known New York house.

A collection of objects, illustrating the arts of Persia and Asia Minor, formed by Kouchakji Frères, the well-known dealers of Paris and No. 7 East 41 St., N. Y., now on exhibition at the American Art Galleries, will be sold there at auction on Monday to Wednesday afternoons next, inclusive, Feb. 26 to 28, at two-thirty o'clock.

Interest in the arts of Persia and Asia Minor up till about 1887 was almost entirely confined to the textiles—the rugs and carpets which came from those far-off lands. The first considerable assemblage of the beautiful antique Persian wares, the Rakka, Rhages and Sultans Bad made in this country was dispersed at the sale of the collections of the late Charles A. Dana, and this sale with its preceding exhibition started a number of art lovers on the study and collection of these wares, until at present the demand is good and rapidly growing, and there are some five or six prominent houses engaged in their distribution in Paris, London, and of late years, in New York. Among these houses, that of Kouchakji holds a prominent place, and the coming sale will greatly interest collectors.

METROPOLITAN MUSEUM.

Four important paintings, the property of Mr. J. Pierpoint Morgan, have been loaned to the Metropolitan Museum for a period of three months. They include a remarkably fine example by Fra Angelico, "Madonna and Child," "Adoration of the Magi," by Bartolomeo Vivarini, 14th century, a portrait of himself by Macrino d'Alba, and "The Virgin Adoring the Child with Saints," by Perugino, recently purchased by Mr. Morgan from the Sir George Sitwell collection in London.

One hundred and sixty Ukiyoe prints, the work of eminent Japanese artists, the collection of the late Francis Lathrop, have been acquired by the Museum. Fifty of these are on exhibition in Gallery 25. A small collection of Cretan pottery has also been acquired through exchange for Cypriote material from the Ashmolean Museum, Oxford.

At the annual meeting on Monday, Mr. J. Pierpoint Morgan was re-elected president, Joseph H. Choate, 1st vice-president, and Mr. R. W. De Forest, 2nd vice-president and secretary. All the Directors were re-elected. Mr. Joseph Pulitzer's name was added to the list of the Museum's benefactions and Auguste Rodin and Miss Helen Gould were made fellows in perpetuity. The sum of \$562,948.11 was spent last year in the purchase of art objects for the Museum. The attendance during the past year was slightly decreased.

Following the auction last week at a small uptown gallery of a lot of pictures, contributed by Dr. George B. Reuling, of Baltimore, Dr. Conrad Gold and some dealers, there were placed on exhibition in the same gallery on Thursday, oils owned by the late Mrs. R. G. Dun, widow of the commercial credit capitalist. These are said to include some fair Barbizons, and will be sold on Thursday and Friday evenings next, Feb. 29-March 1.

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BALTIMORE.

Alyn Williams is exhibiting his work for the first time here at the art rooms of Faris C. Pitt. His graceful refined work has been described and noticed in the *Art News* when shown in New York. Twenty-eight miniatures are included in the collection shown at Mr. Pitt's, among them large, full-length miniatures of the King and Queen of England, smaller portraits of the Dowager Queen Alexandra, President Taft, Mrs. Nicholas Longworth, little Vinson McLean, Mrs. William Randolph Hearst, Mrs. Louis Duvén, Sir Gardiner Englehart and the late Senator Elkins.

Mr. Faris Pitt has recently come into possession of a curious old 17th century Flemish dressing table of elaborately carved ivory, presented by the States General of Holland to William of Orange and Mary in 1690 as a wedding gift. For many years this table was in an English collection. It is almost perfectly preserved, and an extraordinary piece of workmanship.

The exhibition of the Lucas collection of paintings, bronzes and ceramics at the Maryland Institute is still open. George A. Lucas, the founder, a native of Baltimore, but who lived for more than half a century in Paris where he died several years ago, was the friend of many of the most famous artists and sculptors of his time, and so was enabled to form a collection that is in many ways unique. Numerous sketches for celebrated canvases are in the collection, as well as original works, the majority of which have a personal dedication to Mr. Lucas from the artist, written across the back, together with notes. The bronzes comprise an unusually fine lot of Baryes in the original castings.

A typical portrait of a young girl by John W. Alexander, has been presented to the Institute by an anonymous donor in New York. The Institute has also recently received another gift, two of the splendid medallions by Joseph Maxwell Miller of this city, commemorative of Cardinal Gibbons' jubilee celebration, presented by the Cardinal himself.

Edward Berge has completed the large Pietà he was commissioned to do for St. Patrick's Catholic Church in Washington. The group has been highly praised and from present indications will rank with the best that this gifted sculptor has to his credit. Its medium is a specially prepared cement, and it will be tinted to harmonize with a set of mural decorations by Miss Gabriel de V. Clements, formerly of this city, but now of Washington, to be set up in the chapel of the church.

Miss Grace H. Turnbull recently held an exhibition of her oils and pastels at the Arundel Club which proved her ability, particularly as a portrait paint-

er. Miss Turnbull handles pastel with much nicety, and in both this and her oils she fixes a definite and individual style. Her recent work indicates a considerable advance, her management of light, especially, being abler and more realistic in her later than in the majority of her earlier works.

Miss Turnbull also models, and a portrait bust in plaster of her father, Lawrence Turnbull, is now shown at the Penna. Academy exhibition.

The Peabody Galleries are now open on Sunday afternoon—an innovation of so daring a kind that it is a wonder an epidemic of crime has not followed. For Baltimore's Sunday is blue—desperately so, and Sunday art heretofore has been a profane thing. The police records, however, show no increase in the number of malefactors, since the exhibition opened on Sunday, and, stranger still, the public seems glad that there is something else to do Sunday afternoons than prowling the streets or sleeping. Some 400 persons in two hours is the average Sunday attendance at the Institute. W. W. B.

HARTFORD (CONN.).

The work on the foundations for the new addition for the Morgan Memorial is now under way. The building, an extension of the present beautiful memorial erected by Mr. J. Pierpont Morgan in honor of his father, Junius Spencer Morgan, who lived in Hartford, where the financier was born, is to be twice as large as the present structure. It will, it is said, house from time to time many of the art treasures which Mr. Morgan is about to remove from London.

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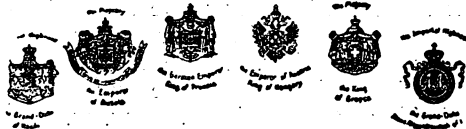
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